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Starting Points Language

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Starting Points in Reading

Teacher's Guide



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STARTING POINTS
IN LANGUAGE

STARTING POINTS
IN READING

LEVEL F

TEACHER'S GUIDE



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Starting Points in Language

Starting Points in Reading

Level F

Teacher's Guide



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Rationale

Starting Points in Language and Starting Points in Reading: A Language Arts Program

Starting Points in Language and Starting Points in Reading F, an integrated language arts program at the Grade 9 level, adheres to the following general principles:

- A language arts program must provide a context for productive learning to occur. The contexts should be varied enough to meet students' school, personal, and societal needs. In SPIL/SPIR F students learn reading and writing skills within a context of seven themes drawn from all areas of the curriculum—science, history, literature, communications, and human values.
- A language arts program must be integrated. In SPIL/SPIR F the material included in both the reader and the language book was chosen to foster reading, writing, listening, speaking, and viewing skills. Each theme begins with a summary thematic page showing the range of language arts activities. As well, a step by step outline is provided to demonstrate how to integrate the two components.

- A language arts program must provide flexibility. In SPIL/SPIR F each theme contains a range of activities to enable teachers to select those appropriate to accommodate whole class, small group, and individual needs.

Starting Points in Reading: The Reading Component

Within the SPIR component of the program the following beliefs about reading form the basis of the approach:

- A reading program must promote thinking and reasoning skills. In SPIR students are asked to classify details, order events, judge ideas in terms of their own experience, discriminate reality from fantasy, fact from opinion—all basic thinking skills.
- A reading program must provide access to a wide range of rich and varied content. In SPIR students read a variety of forms—short story, novel excerpt, poem, play, article, diary, essay, news story, feature story.
- A reading program must encourage students to interact with the print. In SPIR students match their ideas and expectations with the authors'.
- A reading program must teach essential reading skills. In SPIR students are taught essential skills of comprehension and essential strategies for unlocking meanings of unfamiliar words.

- A reading program must promote independent reading. In SPIR opportunities are provided for students to read independently through directed activities in the student text and through an extensive bibliography in the Teacher's Guide.
- A reading program must foster integration of the language arts, for reading is only one aspect of a total language arts program. In SPIL follow-up activities extend the reading to the other language arts. Pre-reading activities often require that students speak, listen, write, or view.

Starting Points in Language: The Language Component

Within the SPIL component the following beliefs about language form the basis of the approach:

- A language program must offer opportunities for students to explore and generate ideas on many aspects of a topic. In SPIL thought-provoking material (photos, quotes, short reading material) is provided to generate language use—talk, reflection, writing, further reading, viewing, and dramatization.
- A language program must offer students models of written discourse. In SPIL students examine ideas which have been written by both students and professional writers, and through these models form understandings about how to refine their own ideas with respect to format, audience, purpose, and organization.

- A language program must help students to apply and extend the knowledge and attitudes which they have gained across the curriculum. In addition to themes which are drawn from all areas of the curriculum, students are asked to apply the key writing format skills to other subject areas.
- A language program must teach essential skills of written communication. In SPIL the skill of organizing ideas and practice is taught through models within a section called Learning To Develop Writing Formats. The skills of revising are taught through two sections—
Learning to Revise: Understanding How to Edit, and
Learning to Revise: Understanding How to Craft Effective Sentences.

In this section students learn to hone, practise, and apply essential sentence-combining skills to their own writing.

Note: SPIL teaching materials in the teacher guidebook are identifiable by brown type; SPIR materials are in black.

Objectives/SPIL

The objectives taught in SPIL represent a list of essential writing skills necessary to students at this level. They are organized into three general categories:

- Learning to Develop Writing Formats
- Learning to Revise: Understanding How to Edit
- Learning to Revise: Understanding How to Craft Effective Sentences

Main Objective	The students will be asked to:
Learning to Develop Writing Formats	<ul style="list-style-type: none">• keep a journal• write a poem• write an autobiographical sketch• write explanatory paragraphs within an article• write a descriptive paragraph• write a monologue• write a friendly letter• write an anecdote• write a script• write a biographical sketch• write a business letter• write a short poem or cartoon ending with humorous punch line• write a short lead for an essay• write a paragraph using parallel sentence structure to bring out contrasts• prepare illustrations with suitable legends• write a short essay• write an advertisement• understand the construction of, and write, a paragraph of comparison and contrast• write a news report• write an ending for a short story• write a process paper• write a news story• write a feature story• write a log• write a paragraph based on a given topic sentence• notice the characteristics of a sonnet• write a love poem• write a short story

Main Objective**The students
will be asked to:**

Learning to Revise:
Understanding
How to Edit

- understand and apply the principles of editing (addition, deletion, substitution, rearranging)
- understand techniques of writing for a specific audience
- understand how to revise for clarity and conciseness
- proofread for mechanical errors
- organize information in paragraphs according to order of importance and chronological order
- develop a paragraph using spatial order and anecdote
- revise a short story, focussing on conflict
- in each chapter, choose a piece of writing to carry through to final draft and edit

Main Objective**The students
will be asked to:**

Learning to Revise:
Understanding
How to Craft
Effective Sentences

- understand and apply the technique of sentence-combining by deletion
- understand and apply the technique of sentence-combining by addition
- understand and apply the technique of sentence-combining by embedding
- understand and apply the technique of crafting effective sentences by using varied beginnings:
 - prepositional phrase
 - simile
 - subordinate clause
- understand and apply the technique of crafting effective sentences, creating emphasis through:
 - structure
 - position
 - contrast
- understand and apply the technique of crafting effective sentences using transitions
- understand and apply the technique of crafting effective cumulative sentences

Objectives/SPIR

The objectives taught in SPIR represent a list of essential skills necessary for comprehension. The objectives are organized into five general categories:

- Understanding Main Ideas and Details
- Understanding Sequence and Structure
- Making Judgments
- Appreciating the Choice of Language
- Using Study Skills

Within each general category, related skills contributing to the general objective are clustered.

Consistent with recent thinking and research, there is no hard and fast distinction between literal and inferential comprehension. What separates literal from inferential is whether or not the answer is explicitly stated. Some type of inference can be and often is involved in all of the objectives listed. Even in responding to many literal questions the reader may have to use inferential reasoning, by applying prior knowledge to the text in order to understand it.

Main Objective	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain literal and inferential comprehension of main ideas• gain understanding of details:<ul style="list-style-type: none">-which support main ideas, opinions-which lead to characterization-which establish setting-which lead to problem solving-which establish a point of view-which relate ideas (comparison and contrast)-which are found in pictures and diagrams

Main Objective	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence• follow directions• use sequence to predict outcomes• use sequence of events to determine causes and effects• identify and respond to different forms of writing:<ul style="list-style-type: none">-understanding the structure of different forms of narration-understanding the structure of different forms of non-fiction-understanding the structure of poetry-using knowledge of the form to anticipate and predict

Main Objective	The students will be asked to:
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas in terms of personal experience • evaluate and judge ideas in terms of (author's) point of view • evaluate and judge ideas according to reality/fantasy, fact/opinion, fact/fallacy • evaluate and judge ideas to determine humor, bias, plausibility, credibility feelings, attitudes, motivation relevancy, irrelevancy • evaluate and judge ideas by drawing conclusions • evaluate and judge ideas to determine solutions • evaluate and judge ideas in terms of worth, acceptability

Main Objectives	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none"> • perceive organization by: <ul style="list-style-type: none"> -scanning to find the main idea -scanning to note the structure -scanning to prepare questions • locate specific information by: <ul style="list-style-type: none"> -reading details in a chart, picture -reading to find answers to questions -reading to find supporting details -reading to determine (author's) point of view -reading to determine solutions to problems encountered -reading to draw conclusions based on information • reconstruct information by recording/organizing in various forms

Main Objective	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none"> • determine the author's purpose in terms of language choice • appreciate and understand elements of the author's craft • appreciate and respond to simple figurative language • appreciate, understand, and respond to picturesque language • appreciate, understand, and respond to connotative and denotative language

Specific Things to Note About Teaching Language Using SPIL/SPIR

TEACHING LANGUAGE/SPIL

Teaching Language with Different Types of Material

To meet the student's personal, school, and societal needs, SPIL presents clear-cut instruction in the techniques necessary to develop competence in the use of a variety of written forms.

The Starting Points in Language program presents a variety of formats, professionally-and student-written-for personal, poetic, and transactional writing. It develops the student's awareness of these formats and their uses with respect to purpose and audience.

The Starting Points in Language program approaches writing as a *process* in order to foster awareness in the students of the "how" of writing and develop techniques for coping with writing tasks.

Strategies to Teach Language Skills

Students encounter varying degrees of difficulty when confronted with a writing task. SPIL presents them with writing models to follow and strategies for coping with each stage of the process.

Prewriting

Before being expected to produce any written material of their own, students first study a model of the format they are trying to master. The lesson material ensures that the students comprehend ideas, structure, purpose, and special language presented in the format. Students can then begin to prepare to produce their own writing, using as many as are appropriate and useful of the following strategies: discussing, jotting, interviewing, brainstorming, reading, researching, viewing, thinking, tape recording, dramatizing.

During Writing

Each chapter in SPIL presents models appropriate to the theme (e.g. journals and personal letters in the "identity" chapter; narrative in the "literature" chapter).

The Learning to Develop Writing Formats material presents an analysis of the format studied and draws out from the selection the salient features of that format. By stages, students are led to present their own ideas using the same format.

After Writing (Revising)

Students are encouraged to see revision as an activity that occurs constantly as they write. In the post-writing stage of the process, each chapter presents a Learning to Revise section which deals first with revising ideas and second with revising and polishing sentences. Each chapter also presents specific concerns of the writer appropriate to the formats in the chapter (e.g. concerns about audience in the communication chapter, concerns about polishing in the environmental issues chapter which focusses on transactional writing.)

Following the "Ideas" portion of Learning to Revise, you will find in each chapter a section entitled "Understanding How to Craft Effective Sentences." Using sentence-combining techniques the students learn to construct effective sentences by having their attention drawn to specific elements of a sentence which they can alter in some way, and by working with sentence models taken from SPIL/SPIR selections. For further assistance in grammar and punctuation, students can consult an extensive handbook at the end of the text.

TEACHING COMPREHENSION/SPIR

Teaching Comprehension with Different Types of Material

To meet the student's personal, school, and societal needs SPIR presents clear-cut instruction in comprehension using a variety of written forms.

Various types of reading place different comprehension demands on the reader. The Starting Points in Reading program recognizes this and provides instruction that is appropriate to the type of reading.

Fiction

Students are exposed to many types of fictional prose—myths, legends, realistic fiction, mystery, science fiction. . . In fiction the presence of characters, a plot line, and the special use of language often work together to spark the imagination, emotionally involve the reader, and carry the reader forward. The skills presented for fictional selections aid comprehension by familiarizing students with the type of fiction they will read in the pre-reading activities, and by allowing students to predict what the story will be about using different clues. Marginal notes are placed strategically in the student text to allow students to reflect on characters' motives and actions, to point out a special use of language, or to target appropriate places for predictions or confirming predictions.

Non-fiction

Most of the reading students are required to do in other subjects is non-fiction. When reading non-fiction a reader must be able to identify and recreate the author's ideas and organization. Strategies such as previewing or scanning to locate headings, subheadings, or topic sentences aid comprehension. Once this general organization is perceived students are asked to set or ask questions, then read the selection carefully to obtain the required information.

Non-fictional selections are often more densely packed with concepts. Adequate time spent in pre-reading, activities clarifying concepts, identifying the meanings of any technical vocabulary, and discerning what students already know about the topic will help them approach the reading of informational material with confidence.

To round out the exposure to various forms of writing, students are taught techniques for understanding information in charts, maps, graphs, photographs, and drawings.

Strategies to Teach Comprehension

Each reader brings a unique set of experiences to the reading situation. In fact, the same selection may be understood in different ways depending on the reader's background.

Instructional moments in comprehension occur before, during, and after reading the selection. SPIR presents strategies to facilitate comprehension at each of these phases.

Before Reading

Before students read, strategies taught should help them to relate the ideas in the selection to their own experience, to anticipate and predict meaning, and to set a purpose for reading. Important strategies at this phase include *discussing*, *charting*, *brainstorming*, *associating*, *viewing* and *predicting*. In approaching non-fiction, *scanning* headings and topic sentences to *preview* the selection is important.

During Reading

As students read a selection they interact with the author's ideas. In most cases this is silent and personal. During this phase *marginal notes* are provided which comment on an idea in the selection or which encourage students to predict what will happen next or to confirm a guess they have already made.

During guided reading these notes could serve as stopping points for discussion.

After Reading

Questions are provided in the Talking Points part of the lesson plan. They are designed to draw together various interpretations, to extend the interpretation, or to enable students to reflect further on the author's ideas.

Specific skill instruction is provided in the Skill Points section. This instruction focusses on a specific and appropriate comprehension skill.

Some important strategies at this phase are *classifying* ideas into main ideas and details, *sequencing*, *judging* ideas according to information in the selection and to personal experience, *skimming* and *rereading*. In addition, comprehension is enhanced by *reconstructing* information in the form of charts, lists, reports, and summaries.

Finally, comprehension is fostered in the Departure Points part of the lesson. This phase allows students to extend the author's ideas. Important activities include *listening*, *speaking*, *writing*, *dramatizing*, *exploring* other media, *researching* and *creating artistically*.

TEACHING VOCABULARY

To assist students to understand the meaning of words the Starting Points in Reading program approaches vocabulary development and word identification in two ways.

Theme Words

Themes provide a context and more time for students to acquire vocabulary and concepts. Each theme suggests a vocabulary development activity in the Ongoing Activities. Words chosen to complete this activity should be collected over the duration of the theme. Set up an area so that students can display the words as they complete the activity.

As a variation, once a reasonable number of words have been generated, the words can be sorted into groups according to concepts or spelling patterns. If you desire, use these words as a basis for an integrated spelling program. If you use a separate spelling program you and the students could choose some words from the collected words to add to each weekly list.

Unfamiliar Words

Most unfamiliar words can be unlocked through several strategies which focus on the words in context.

As students unlock words they are taught to:

- identify or predict the meaning by searching the surrounding text for clues to the meaning
- paraphrase or state the meaning in their own words
- check their paraphrase in the context to ensure that it makes sense
- focus on any structural elements (prefix, root, or suffix) to unlock meaning
- visualize the setting as an aid to understanding the meaning
- place themselves in the position of the character as an aid to understanding the meaning
- extend their awareness of the unfamiliar word by exploring other words they know that are similar in appearance
- confirm their prediction by checking a dictionary
- explore the multiple meanings of a word in different contexts to discover its variety of uses

Some words are difficult for students to unlock through context. Usually these are technical words related to content area reading. It is recommended that these words be taught prior to reading. For example, in pre-reading, a brainstorming or word association activity may be suggested. At this time words that students contribute should be charted or listed and the meaning clarified or given. After the selection is read, draw attention to the meanings of these words again.

NOTING READABILITY

A deliberate attempt has been made to ensure that the reading selections in SPIR are at an appropriate reading level. The readability of all selections has been calculated using the Fry Readability Formula (1977). Based on the results, we have included beneath the title of each selection, where applicable, the relative difficulty with code designation as follows:

☐ = below grade level

☐ ☐ = at grade level

☐ ☐ ☐ = above grade level

It should be noted that the Fry Formula predicts readability on two factors only—word difficulty and sentence length. It does not evaluate the content of the reading material, i.e. whether it describes concrete experiences or abstract ideas; it does not distinguish between an informal writing style and a formal writing style; it does not measure the extent to which new ideas and new vocabulary are defined in context. In assessing the suitability of selections for particular students, it is important to consider these factors as well as the experiential background the student brings to the reading task.

Selections which are listed as below grade level may in fact present a challenge for the reader because of these factors. Selections designated as above grade level may prove to be easy if students have sufficient interest and motivation to read them.

Organization

USING THE THEMES

The integration of the language arts has been achieved through seven themes drawn from all areas of the curriculum—science, history, literature, communication, and human values.

The use of themes:

- provides “freedom within structure” and is a practical and workable arrangement for the teacher who wants students to learn the basic skills of communication and at the same time have sufficient opportunity for creative expression
- makes it possible for students of all abilities to participate in the same unit of work by providing reading materials of varying lengths and difficulty and a broad choice of suggested activities
- facilitates learning by giving students a longer period of time, as well as a context in which to obtain information and acquire vocabulary
- places “skill” development within a larger framework to help ensure that meaningful learning and transfer of the skill can occur
- encourages interdisciplinary studies

Activities

- Each theme begins with a range of starting point activities to set the context for the language and reading skills which are developed in the theme.
- Several ongoing activities are suggested to provide flexibility and to accommodate individual differences. Within this section an extensive bibliography is included to foster extended reading or novel study.

- A whole group activity is suggested for introducing the theme.
- Following the introductory activity a step by step outline is provided to direct the teaching from the language component to the reading component.
- Lessons have been arranged in four parts:
 1. Starting Points—a suggested activity prior to the reading or language activity
 2. Talking Points—suggested questions to probe the ideas in the material
 3. Skill Points—a specific lesson on targeted skills
 - In the SPIR component the lesson focusses on a key comprehension skill or vocabulary strategy.
 - In the SPIL component the lesson focusses on key writing skills within three headings:
Learning to Develop Writing Formats
Learning to Revise:
Understanding How to Edit
Learning to Revise:
Understanding How to Craft Effective Sentences
 4. Departure Points—creative follow-up activities extending to all areas of the language arts

Note: In skill lessons there is an emphasis on a skills-in-context approach. Every attempt has been made to draw examples from the thematic material or from the student's own writing.

- Each theme ends with a Culminating Activity. For the teacher there is an optional suggestion for a novel study or a project which would enable the students to apply the ideas explored and developed within the theme to a new context.

For the students the Summary Activity page in the SPIR component serves to draw together the major concepts and reading skills of the theme. In the SPIL component the Summary section reviews what the students have learned and invites them to extend and apply those skills across the curriculum.

USING THE HANDBOOK/SPIR

Conveniently located at the end of the reader is a handbook. This handbook has several purposes:

- to explain the reading process
- to outline strategies for dealing with unknown words
- to introduce simple elements of the author's craft

Written for the student, the handbook summarizes the strategies and content of the program. It can be used in several ways.

Teacher-directed lesson

At the beginning of the year teach one or two lessons using selected headings to acquaint students with the contents of the handbook. For example, following the first reading selection that is fictional prose, use the handbook section "Reading a story" as a summary of the strategies used during the lesson. Repeat the same procedure following the first non-fiction selection using the "Reading for information" section. As an extension of the lesson, establish a bulletin board. Divide it into two parts: Fiction and Non-fiction. Underneath each title write "Before you Read;" "After you Read." As you use the lesson plans in the guide to teach the selections in SPIL, draw together specific pre-reading and follow-up strategies or activities taught and place them in the appropriate category. Encourage students to apply these strategies as they are reading independently.

Independent reference

Once students have familiarized themselves with the content of the handbook they could use particular sections of it for reference. For example, when they are asked to write a story as a Departure Point activity they might refer to the section, "How do authors make you interested?" When they are asked to write about or discuss characters they might refer to the section "If you read a story how do you know about characters?" When students are doing research work they might refer to the "How do you read?" section.

Group activity

Use the section "How does a story end?" as a group activity. Have students develop a chart about story endings. Have them discuss the questions and categorize story endings under the headings suggested in the handbook.

Parent information

Often parents are interested in knowing what and how reading is taught. At a curriculum information meeting teach a sample reading lesson(s). Summarize what you did by referring the parents to the appropriate section in the handbook. This is an excellent way to acquaint them with the methods and content used to teach reading.

USING THE HANDBOOK/SPIL

At the end of the language text is an extensive handbook which the students should be encouraged to use. Organized around the principle that writing is a process comprising prewriting, writing and revising. It takes the students through the process and offers practical hints and checklists at each stage. The Revising section contains basic information about grammar and punctuation to help the students comprehend how the elements of a sentence work together and can be moved around for better effect. Use the SPIL handbook as you use the SPIL handbook for teacher-directed lessons. The wealth of reference material with respect to writing models, as well as the material in the Revising section, should place the handbook in constant use.

Themes in SPIL/SPIR F

Seven themes are developed in SPIL/SPIR F.

1. Who's On Stage?—a human values theme exploring the complexities of finding identity in adolescence
2. Orca and Other Clever Communicators—a communication theme exploring the scope, range, and potential of human, animal, and technological means of communication
3. Legacy of a Life—a human values theme exploring famous and not-so-famous inspirational achievers and the gifts they left society
4. Solve This One If You Can—a science theme exploring the value-laden problems of conflicting interests (e.g., industrial development versus environmental concerns; energy alternatives versus ecological damage)
5. Once Upon a Time There Was a Frontier—a theme exploring the factors, issues, and records which contribute to expansionism in a society
6. Place . . . World: Time . . . Future—a literary theme exploring the science fiction genre
7. Captured in Ink: Captured from Time—a literature theme exploring the capacity of literature to transcend time and space

Within each theme the SPIR component contains a range of fiction and non-fiction from the contemporary to the traditional, drawn from Canadian and international writers.

In SPIL the writing concepts and formats are chosen to reflect the nature of the theme. For example, in the adolescent identity theme "Who's On Stage?" personal, expressive writing formats are featured. In the theme "Solve This One If You Can," persuasive, transactional writing skills are taught. In the theme "Captured in Ink: Captured from Time," students will understand the concept of the permanence of writing and the formats various authors have chosen to "capture in ink" their ideas and impressions through the years.

Lesson Plans



Who's on Stage?

OVERVIEW

Adolescents are not quite children and not quite adults. By focussing on problems and concerns common to adolescents, "Who's on Stage?" should help them gain the awareness and objectivity to apply to their own experiences and relationships.

A variety of experiences provide a broad background for discussion, writing, and further reading. In the selection from *There's a Bat in Bunk Five*, SPIR page 10, a girl prepares to leave her family to work in a summer camp, to develop skills she hopes to use in her future career. Students learn how to record their thoughts and feelings informally as they read excerpts from Emily Carr's journal, SPIR page 12. Another way of expressing oneself is presented in three student-written poems, "Myself, I'm like a telephone" and "Myself, I am a play," SPIR page 15, and "Shark," page 16. Harry Boyle recalls his reaction to a stepping stone between childhood and manhood in "Days of Growing Up," SPIR page 21. Two poems, "Advice to the Young," SPIR page 26, and "Never Give Up on a Dream," SPIR page 28, suggest approaches young people can take to living their lives. Another way of further developing journal material—the autobiographical sketch—presents a glimpse of the past as three boys encounter an

unusual old man in "The Hermit of Driftwood Cove," SPIR page 17. Understanding oneself frequently demands that people examine their roots, as the main character does in "I'm Still Me," SPIR page 30. As an adolescent develops a sense of self, he or she has a better idea of how to use and develop skills and abilities. "Part-time Jobs," SPIR page 44, tells how to make use of these skills and abilities in the job market. A challenge to run life as a race is presented in "To James," SPIR page 22. In "Locked Doors," SPIR page 52, a creature fights for life, mirroring the animal instinct of humans in similar situations. In journalistic format, a boy tells about his five-year voyage around the world in "The Voyage of Dove," SPIR page 53. Finally, in "Life," SPIR page 62, a teen-ager challenges the student to seek freedom and creativity through writing about life's most basic issues. All of the above selections will expand the students' understanding of the many worlds of adolescence, and help them to become aware of themselves and to establish their goals.

SPIL

Objectives

- keeping journals
- writing poetry
- writing autobiographical sketches
- developing a piece of writing to final draft and edit phase
- using editing techniques—addition, deletion, substitution, rearrangement
- using sentence-combining techniques—deletion

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - nonfiction:
 - from *Hundreds and Thousands: the Journals of Emily Carr* p.12
 - from *Gabby, Ernie, and Me* p.17
 - poetry:
 - Myself p.15
 - Shark p.16
 - To James p.22
- developing writing skills
 - prewriting:
 - discussing
 - jotting down roles
 - jotting lists of jobs
 - writing:
 - identifying and understanding characteristics of the journal p.14, **p.32**
 - identifying and understanding characteristics of the poem p.16, **p.33**
 - identifying and understanding characteristics of the autobiographical sketch p.21, **p.40**
 - revising:
 - giving and receiving editorial suggestions p.25
 - revising written material p.23, **p.50**
 - crafting effective sentences—combining by deletion p.25, **p.50**

Products

Speaking/Listening

- presenting poems orally **p.34**
- presenting stories orally **p.40**
- discussing word connotations **p.34**

Writing

- writing an imaginary diary entry **p.32**
- keeping a personal or subject journal **p.32**
- preparing an illustrated booklet **p.34**
- writing a free verse poem **p.45**
- rewriting prose as poetry p.20
- writing an autobiographical sketch **p.40**

Drama

- dramatizing an excerpt **p.40**

Reading

- reading famous and fictional diaries **p.32**
- reading an autobiography **p.40**

Viewing

- using pictures as a stimulus for writing **p.34, p.45**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Who's on Stage?

Focus:

discovering self and changes inherent in growing up

Topics:

● maturity ● roots ● relationships ● skills ● feelings

SPIR

Objectives

- gain understanding of details which lead to characterization
- gain literal and inferential comprehension of main ideas
- gain understanding of details which relate ideas (comparison and contrast)
- identify and respond to different forms of writing—understanding the structure of different forms of nonfiction (article)
- evaluate and judge ideas in terms of personal experience

Experiences

- relating ideas to be explored in the selections to personal experience or personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - from *There's a Bat in Bunk Five* p.10
 - I'm Still Me* p.30
 - poetry:
 - Advice to the Young* p.26
 - Never Give Up on a Dream* p.28
 - Locked Doors* p.52
 - Life* p.62
 - nonfiction:
 - from *Mostly in Clover* p.21
 - from *Dollars from Dandelions* p.44
 - diary:
 - from *Dove* p.53
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- additional reading on the theme p.26

Products

Speaking/Listening

- preparing an oral presentation p.35, p.38
- preparing a panel discussion p.43
- describing and discussing personal experiences p.30
- researching and reporting on humor p.35
- preparing a "sales pitch" p.51
- presenting poems orally p.37, p.49

Writing

- listing character traits p.30, p.35, p.51
- listing interests p.51
- writing a character description p.38, p.61
- rewriting a fictional piece p.30
- writing a poem p.37, p.49
- writing a letter p.37, p.48
- rewriting a story ending p.42
- writing an advertisement p.44

Reading

- reading a novel containing SPIR selections p.30
- reading autobiographical materials p.35, p.42
- reading poetry to complement SPIR selections p.37, p.49
- reading biographical material p.38
- reading advertisements p.44
- reading books about expeditions p.48

Drama

- dramatizing fictional scenes p.30, p.35, p.42
- dramatizing interviews p.44

Art

- designing a poster p.44

Research

- researching heroes p.38
- researching world maps p.48

Viewing

- viewing films p.30
- viewing display pictures p.38

OBJECTIVES/SPIL

Objectives	The students will be asked to:
Learning to Develop Writing Formats	<ul style="list-style-type: none">• keep a journal• write a poem• write an autobiographical sketch• choose one piece of writing to carry through to final draft and edit phase
Learning to Revise	<ul style="list-style-type: none">• understand and apply the principles of editing –addition, deletion, substitution and rearrangement• understand how to craft effective sentences –sentence-combining by deletion

INTRODUCING THE THEME/SPIL

Using SPIL, page 10
(speaking/listening/writing/reading)

Discuss the quotations, making sure the students understand their meanings.

“Try this one on for size.”–See how this idea fits into your schema or way of looking at things.

“She wears four hats.”–She has four jobs, as perceived by the individual making the comment.

“Why do you dress me . . . ?”–Macbeth was not king, so in speaking of him as such, his supporters were in effect “borrowing” his kingly robes.

“ . . . the kind of clothes I wore . . . a man.”–Students should easily be able to relate to this quote. Other possible quotes are: Clothes make the man; If the shoe fits, wear it; I wouldn’t be in your shoes.

“All the world’s a stage . . .” and “I hold the world . . .” Read the quotes and have the students comment on Shakespeare’s perception of human beings as players on a stage. Help them to see how we tend to view people in the roles in which we normally deal with them, rather than as entire people. Talk about some aspects of your life away from school (e.g., special interests, family) and encourage the students to do likewise. Discuss “fate.” The quote from *As You Like It* seems to indicate that the “exits” and “entrances” are predestined. How much control do we exercise in our own lives? Relate this question particularly to the subject of students allowing their peers to influence their behavior.

Ask the students for their observations of children playing “pretend” games. Bring out the fact that small children begin with what is most familiar to them (playing house, school), putting on a familiar identity as practice for later life.

OBJECTIVES/SPIR

Main Objective	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none"> • gain understanding of details which lead to characterization • gain literal and inferential comprehension of main ideas • gain understanding of details which relate ideas (comparison and contrast)

Other Objectives	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none"> • identify and respond to different forms of writing <ul style="list-style-type: none"> – understanding the structure of different forms of non-fiction (article)
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas in terms of personal experience

INTRODUCING THE THEME/SPIR

Using SPIR, page 9
(speaking/listening/reading)

Have the students read the introduction to the theme in SPIR, page 9. Discuss the chapter title, "Who's on Stage?" What does it mean when someone is on stage? Does that person receive little or much attention? Inform the students that they will be the ones on stage—exploring their feelings, their ideas, and their goals to discover the persons they are and are becoming. Discuss with them the kinds of things they are no longer interested in, which they consider "childish." What kinds of actions and attitudes represent maturity to them? In what areas are their lives expanding? What hobbies and interests do they have that they predict they will retain? How "set" do they consider their characters to be? What major traits do they see in themselves that they expect will characterize them all their lives?

EXTENSION ACTIVITY

Have the students draw up time lines of their lives. On it, students should record any major life decisions in which they have participated. If they have already made decisions about the academic direction of their lives, these can be recorded by showing branches. On each branch the students should record the traits that convinced them they were choosing the appropriate branch. At the end of each branch of academic choices the students have encountered so far, they can list several occupations to which those branches lead. They can also draw branches for the academic decisions they know lie ahead of them. As they work through the chapter, they can add more traits and occupations to the various branches. By the end of the chapter, they should have a concrete way of seeing how their characteristics and abilities might be channelled.

ONGOING ACTIVITIES FOR THE THEME

1. Brainstorm a list of characteristics that apply to teen-agers. Post the list in a prominent corner of the classroom. Upon completion of each selection, encourage the students to add words that describe the characteristics of the main character in the selection, or the characteristic in themselves that the author is appealing to. Encourage them to use these words and their synonyms in the speaking and writing activities throughout the unit.
2. Have the students start a "What Is a Teen-ager?" bulletin board. Throughout the unit, delegate groups to cull from as many sources as possible how teen-agers are viewed (e.g., TV series featuring teens, teen magazines, youth groups). These can be presented in brief paragraphs on the bulletin board, accompanied by photos, magazine cut-outs, cartoons, and drawings. Have them compare their findings with what is presented in the chapter selections. Discuss "What Is a Teen-ager?" focussing on the idea that attempting to come to a realistic view of adolescence will give them objectivity and assist them in dealing with their own experience.

3. Have the students interview grandparents or other senior members of the community about what adolescence was like for them. Brief oral reports can be prepared and presented as the unit is being covered.

4. Have the students select three of the characters listed below and two or three characters from personal reading, and write a quoted sentence or two from each, telling his or her reaction to the following:

- the student's favorite musical performer(s)
- the student's family
- the student's favorite leisure activity
- the student's favorite food
- the student's favorite school subject

Ted Ashlee (The Hermit of Driftwood Cove)

Lori (I'm Still Me)

Robin Graham (The Voyage of Dove)

Marcy (If I Read My Name Tags, Will I Find Out Who I Am?)

Harry Boyle (Days of Growing Up)

5. There are many fine novels written for teen-agers that focus on the experiences and challenges of that stage in life. Have as many as possible of the following titles available for your students to read as an extension activity.

Bibliography:

Bates, Betty. *The Ups and Downs of Jorie Jenkins*. Holiday House, Inc., 1978.

Jorie Jenkins learns to make a number of adjustments in her life after her father has a heart attack.

* Blondal, Patricia. *A Candle to Light the Sun*.

McClelland and Stewart New Canadian Library, 1976.

A poor prairie boy in the 1930s searches for his father in the hope of finding his own identity.

* Boyle, Harry J. *Memories of a Catholic Boyhood*. Paperjacks, 1974.

Growing up in the country in the 1920s, Boyle gently and humorously captures moments of exploration and discovery of pleasure and pain which are part of growing up.

Buck, Pearl. *The Big Wave*. Harold Ober Associates, Incorporated, 1947.

This is a play in which a young Japanese boy sees his home and family destroyed by a tidal wave and then, on reaching manhood, returns to rebuild his family's home and fishing industry.

Byars, Betsy. *The Cartoonist*. The Viking Press, 1978.

This funny, poignant story tells of Alfie's determination to protect his private space and private dreams.

* Callaghan, Morley. *Luke Baldwin's Vow*. Scholastic-Tab, 1975.

Luke moves in with an aunt and uncle after his father's death. His loneliness is assuaged by the love he develops for an old collie and his courage is challenged when he must fight for its life.

Clark, Mavis Thorpe. *If the Earth Falls In*. Seabury Press, Inc., 1975.

An adventure story set in Australia. Three boys are trapped in a caved-in mine shaft and fight for survival.

* Cohen, M. Charles. *Joker in the Pack*. The Book Society of Canada, 1968.

A one-act play about a self-conscious, insecure young teen-ager who craves attention and uses unacceptable means to get it.

* Davis, Peter. *Fly Away Paul*. Paperjacks, 1974.

Abandoned by his mother, Paul desperately attempts to escape from the Montreal home for "unwanted boys" where he lives.

Dixon, Paige. *Summer of the White Goat*. Atheneum Publishers, Inc., 1977.

A boy spends his summer studying mountain goats in Glacier Park, Montana, and learns about his own endurance as he gains respect for wildlife.

George, Jean Craighead. *The Summer of the Falcon*. Thomas Y. Crowell Company, 1962.

June successfully trains Zender, a sparrow hawk, and learns that freedom without self-discipline can be dangerous.

Gunther, John. *Death Be Not Proud*. Harper & Row Publishers, Inc., 1971.

The author's tribute to his son, a remarkable teen-ager who waged a brave but losing fight against disease.

* Herapath, Theodora. *Journey into Danger*. Scholastic-Tab, 1974.

In the days of New France a young French boy travels along the St. Lawrence to Fort Toronto where he experiences isolation and learns respect for another culture.

Knudson, R. Rozanne. *Fox Running*. Harper & Row Publishers, Inc., 1975.

An Apache girl who runs "like a bobcat" is challenged to develop her talent for the Olympics.

Knudson, R. Rozanne. *You Are the Rain*. Dell Publishing Company, 1978.

A group of girls go on a canoe trip to the Florida Everglades. When a hurricane strikes, two are separated from the rest and must fight for their lives.

* Lewis, David E. *A Lover Needs a Guitar*. Totem Books, 1976

Humorous and touching stories of a young boy growing up in eastern Canada.

* Major, Kevin. *Hold Fast*. Clarke Irwin, 1978.

A 14-year-old boy's life has been violently uprooted by the death of his parents. He struggles to survive in a new environment and hold fast to his independence, pride, and love for the way of life in his Newfoundland outpost home.

* Maynard, Fredelle Bruser. *Raisins and Almonds*. Paperjacks, 1973.

An autobiography of a girl growing up in small prairie towns in the 1920s and 1930s, it reflects the deep urgency of its author to answer the question "Who am I?" in terms of her family heritage.

Waldron, Ann. *The Luckie Star*. E.P. Dutton, 1977.

During a summer vacation, science-loving Quincy and her arts-loving family come to share respect and understanding.

Wojciechowska, Maia. *Shadow of a Bull*. Atheneum Publishers, 1964.

In this story set in Spain, a young man is expected to follow in his father's footsteps and become a great matador. He is torn between doing what others expect and being true to himself.

*Canadian Titles

INTEGRATING THE COMPONENTS:
A SUGGESTED FLOW

Starting Points in Language/F

Opening Spread
(raising questions about identity, roles, character traits)

2. Emily Carr's journal
(exploring your own feelings)

3. Myself, I'm like a telephone/
Myself, I am a play
(exploring your identity as it relates to some external object)

7. The Hermit of Driftwood Cove
(identity as colored by the past)

10. To James
(taking on life's challenge)

14. Learning to Revise

15. Summary

Starting Points in Reading/F

Introduction to Chapter Theme
(early adolescent transition period-preparing to face life)

1. from *There's a Bat in Bunk Five*
(using adolescent experiences to prepare for adult life)

4. Days of Growing Up
(importance of peer opinion)

5. Advice to the Young
(tongue-in-cheek advice on living the good life)

6. Never Give Up on a Dream
(striving for goals despite hardships)

8. I'm Still Me
(locating roots)

9. Part-time Jobs
(finding out what you can do)

11. Locked Doors
(the value of life seen in a trapped creature)

12. The Voyage of *Dove*
(courage in the face of danger)

13. Life
(freedom and creativity through writing)

16. Summary Activity

from *There's a Bat in Bunk*
 Five/10 SPIR
☐

Starting Points

This selection describes the ambivalent feelings of a young teen-ager on the eve of her departure for a counsellor's job at summer camp. Ask the students if any of them have worked as a camp counsellor or spent a long period of time away from home. Ask them to talk about their own ambivalent feelings, and the difficulty they have in sorting them out. Have the students read the introduction to the selection and speculate about what Marcy might be feeling. As they prepare to read the story, suggest that they check to see if Marcy's feelings are as they predicted. Are there any other elements in Marcy's life that might intensify her feelings or some aspect of them? Encourage the students to use the marginal notes to reflect on Marcy's feelings and the way she is attempting to handle them.

Talking Points

- What are Marcy's feelings about the experience of leaving home for the summer? What are her relationships with other family members, and how do they affect her feelings? (She is eager for an experience which will help in later life, but fearful about leaving home for the first time. Fondness for her brother and intense love/hate feelings for her father make her ambivalent feelings even stronger.)
- Is Marcy's goal for camp a realistic one? Why or why not? (Yes, it is a practice run for later life.)
- Do you agree or disagree with Marcy that she has a father who "just doesn't understand" her? How do you think each member of the family views Marcy? Is it important that she try to understand the way other family members see her? (Marcy and her father are very similar in character and Marcy finds it particularly difficult to get past her own faults, which she sees magnified in her father. If anything, these two understand each other too well but just aren't able to reach each other. Marcy's mother seems unwilling to realize that Marcy is growing up and still thinks of her as "my little girl." Her brother has an open love and admiration for her and it's evident she'll miss him. Marcy needs to recognize how others see her, as this is a step toward maturation.)
- Use the To think about on page 19 of the student text. (Marcy refers to becoming a grown-up once on page 14 (major goal for camp) and twice on page 18. It means independence to her, but is probably unrealistic in that she believes she'll no longer experience such painful feelings about her father.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
evaluate and judge ideas to determine feelings

- Invite students to skim the story for details which show Marcy's personality. List them and discuss what kind of person she is.
- What is revealed about Marcy from her actions in the selection?
- What does the story gain from being told by Marcy, rather than by another member of her family?
- Recall with the students their speculations about Marcy's feelings before they began reading the selection. Have them discuss the feelings she exhibits as the story progresses. Have them support their statements about Marcy's feelings with evidence from the text.
- Discuss with the students possible alternative explanations for actions that make Marcy feel as she does. Do they feel her perceptions are correct or not?
- Use the To do on page 19 of the student text.

Departure Points

Writing

- Have the students rewrite a portion of the selection from Marcy's father's point of view.

Reading

- Have available a copy of the novel *There's a Bat in Bunk Five*, from which this selection comes. Encourage students to read it.

Drama

- Have the students dramatize the encounter between Marcy and her father in the hallway and then experiment with varying ways of reacting to the initial dialogue, developing their own dialogue so that the scene ends on a more positive emotional note.

Speaking/Listening

- Allow students who have had similar experiences to Marcy's to tell the class about them. Encourage discussion among class members of experiences that help develop maturity but are sometimes difficult to deal with.

Viewing

- "The Teens" and "End of Summer" are NFB films dealing with adolescent feelings and relationships. They should provide useful insights into behavior and spark discussion among students.

Excerpts from Emily Carr's journal/12 SPIL

Starting Points

This selection allows students to see how a journal can be used to explore one's thoughts and feelings and record inner experiences. Ask the students if they have ever kept a diary or journal and ask them to explain why they did so. What are the advantages? What are the disadvantages? Have they ever read over their journal writings after some time has elapsed? What were their feelings? Were they surprised by anything they had written?

Inform the students that a journal is a very personal form of writing, usually read by no one but the writer. Some famous individuals have left diaries or journals after their deaths. Ask the students why people might like to read journals. (To learn about other times, places, and customs; to learn how another human being coped with problems and decisions the reader is struggling with. Answers may vary.) If students have little response to this question, it may be posed again during the Departure Points.

Have the students read the introduction to the selection. Remind them that Emily Carr was an artist from Western Canada whose unusual paintings were not accepted by the public till late in her life. Have them approach the selection with a view to learning what kinds of feelings, questions, and self-doubts form the thinking of a person who is now seen as a great artist.

Talking Points

- Draw out the humility that Carr felt ("so much to learn"); her straightforwardness ("makes the unworthy [thoughts] look more shamefaced and helps to place the better ones for sure in our minds"); her dedication ("I want my thoughts clear and straight for my work"); her openness (description of exchange with Lawren Harris); her determination (to get at "it" by hook or by crook). Discuss with the students whether any or all of these traits are what they might have expected. Did anything about Carr's feelings surprise them? (Students might be surprised by her humility and self-doubt since many of them might think of artists as people who have "made it," not as people like themselves who are still questioning and growing.)
- In discussing the recording of one's innermost thoughts, bring out the difficulty of being honest with oneself in some instances. What advantages are to be found in doing so? (Sometimes it's difficult to be honest when we have feelings we don't want to acknowledge. If we are honest with ourselves, however, we gain in self-knowledge and can use the energy we might have wasted in denying our feelings to build on that knowledge.)
- Discuss goals, ambitions, what is important to different types of people. Do all qualify as the great "it"? (Answers will vary.)

Skill Points

Use with the section Learning to Develop Writing Formats–Journal (SPIL, p. 14)

Writing: Learning to Develop Writing Formats–Journal

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–journal

- Bring out the point Carr makes about ignoring “statistics and dates and decency of spelling and happenings” and establish with the students that such would not be the case in a short story or report where accuracy is required.
- Recall the Starting Point in which you asked students if they have ever kept a journal. Ask if they have ever reread their jottings and been unable to understand them. (The same problem can occur with school notes.) Have students discuss whether or not this matters. (It doesn’t if the journal is a means for the writer to work things out as she goes along. It is important if the writer is using it as a record to be referred to for later use.) Make the point that each writer must determine what the journal’s use will be and write accordingly.
- Introduce the subject journal and ask the students to volunteer to produce any subject journals they may have been keeping. Why is it important to be honest in this type of journal? (It’s easy to put the blame for the writer’s own lack of understanding on someone or something else.)
- Use the Activity in SPIL, page 14. You may want to suggest that half the class keep a subject journal and half keep a personal journal. Stress that they don’t need to write about events; they can begin with a feeling, such as, “I think this is dumb–don’t have anything to write. I hate having to do things like this. Makes me feel helpless and stupid. Hey! I guess I just found out something about myself...”

Departure Points

Reading

- Provide copies of *Pepys’ Diary*, *The Diary of A Young Girl* by Anne Frank, *The Diary of Trilby Frost* by Dianne Glaser (fictionalized), and any other journals with which you are familiar. Allow time for the students to peruse these. Refer to the question asked in Starting Points about why people like to read journals, and have the students reflect on it as they look at the diaries.

Writing

- Have the students write an imaginary diary entry from another time period or another country. Have them add as many details as they can about events and feelings they are coping with now to give their entry verisimilitude.
- Arrange with a subject teacher to have students keep a journal to record notes and impressions for a specified period of time.

Myself poems/15 SPIL

Starting Points

Ask the students if they have ever used the expressions: "I felt like a million dollars," "I felt like two cents," "I felt like a real crumb." What do the expressions mean to the students? Why are they used? What is the difference between saying, "I felt like a million dollars" and "I felt fantastic"?

Tell the students they are going to hear two poems in which students compare themselves to objects outside themselves. Ask them to listen as you read the poems to see if they can tell why the two students made the comparisons they did.

Talking Points

- Why did the students make the comparisons they did?
- Have the students reread the poems themselves. Have them free-associate as you jot down on the board what "telephone" and "play" mean to them, helping them to see that each word has many connotations that lend richness to the poems.
- Use the To think about on page 15 of the student text.
- Have the students suggest possible objects they might compare themselves with. For each one, take a few moments to jot down some of the connotations and give the students an opportunity to discuss whether the object would be relevant or appropriate.

Skill Points

Use with the section Learning to Develop Writing Formats–Poem (SPIL, p. 16)

Writing: Learning to Develop Writing Formats–Poem

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–poem

- Have the students scan the poems again to note the characteristics of the telephone and the play that each poet mentions.
- Discuss the way the details are presented–how are they different from the way they might be presented in a paragraph? Help the students to see that in a free verse poem it is not always necessary to write complete sentences, or to make the connections between ideas or images that are essential in a paragraph.
- Discuss the rhyme and rhythm–does any exist? Lead the students in a discussion of the rhythm so that they can begin to appreciate the fact that, although free verse does not have a regular rhythm like a nursery rhyme or a limerick, it is important to pay attention to the sound of the poem. An idea in a free verse poem can be expressed in more than one way, but there is one way in which it will sound most pleasing or rhythmical. Have the students experiment with rewriting, from the point of view of sound and rhythm, some of the ideas in the poems they have just read. Can they improve on the poet's work?
- Select an image the students feel is appropriate for the entire class, and with the students' help, construct a poem that tells something about the class
- Use the Activity on page 16 of the student text.

Departure Points

Speaking/Listening

- Have some or all of the students present their poems orally to the class.
- Provide the students with the following list and allow time for them to discuss the connotations of each word:

politician	statesman
garbage collector	sanitary engineer
housewife	homemaker
cook	chef
cheap	inexpensive

Writing

- Collect at least one “I am a . . .” poem from each student and have the students make up an illustrated booklet for display. Encourage the students to read it.

Viewing

- Display various objects or pictures of objects around the room. Encourage the students to brainstorm their characteristics individually or in pairs and use them to write poems similar to those they have been studying.

Starting Points

This selection offers a nostalgic look at a Canadian boy's transition from boyhood to manhood, symbolized by his first pair of long pants. Ask the students what kinds of activities they enjoyed when they were younger that they no longer enjoy. Has their taste in clothing changed? Do they have different friends? Encourage them to discuss the idea that, as people change, outward indications of those changes are visible. Tell the students that in this selection they will be reading about a young boy for whom the wearing of long pants becomes all-important. Tell them to read the selection to find out why. Encourage them to read the marginal notes to enhance their understanding and enjoyment of the selection.

Talking Points

- “What had seemed right before now seemed out of place.” Have you ever had that experience? Why is it so uncomfortable? (Peer approval is important and can be withheld if a person isn't wearing the “right” clothes.)
- How do you feel about the wearing of really unusual clothes by some people? Does it strike you as a form of rebellion or as a way of stating their own identity and refusing to follow the crowd? (Answers will vary.)
- Are school uniforms a good idea? (Answers will vary. Suggest that they count the number of students in the class who are wearing jeans, and then ask what constitutes a “uniform.”)
- Why did the author “paste” Harold? (He took out on his cousin his embarrassment at the way he looked.)
- The author's campaign to acquire long pants, by recounting the boys who owned them, backfired because his mother thought only in terms of the difference between his age and theirs. Have you ever used a “subtle” campaign that backfired? (Answers will vary.)
- Use the To think about on page 25 of the student text. (Answers will vary.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of personal experience
evaluate and judge ideas to determine humor

- Invite the students to skim the story for details that reveal the author's personality. List them and discuss the kind of person he was.
- Discuss the personality traits revealed in terms of the students' own experience. Can they identify with the author's feelings? For example, would they also have felt like "pasting" Harold? Are the personality traits revealed indicative of a mature or an immature personality? Is the author's behavior similar to or different from the possible behavior of a young boy in those circumstances today?
- Have the students orally give examples of humor from the selection. Beside each example, jot down the basis of the humor. Have the students note how much of the humor is created by the author's point of view. Discuss whether the incident would have been as funny if it had been described by the author at the age he was in the selection. Are incidents often funnier in retrospect? Why?
- Use the To do on page 25 of the student text.

Departure Points

Reading

- Provide copies of *Mostly in Clover* by Harry Boyle and encourage the students to read it.

Drama

- Have the students dramatize the meeting between the author and his cousin, then improvise scenes in which the author strives for maturity in his responses.
- Based on the characters as revealed in the selection, have two students act the parts of Harry and his mother as they discuss whether or not Harry should have long pants.

Speaking/Listening

- Have the students watch a selection of TV situation comedies and report back to the class orally on some of the ways humor is created and what their reaction is. Encourage the expression of critical opinion.

Advice to the Young/26 SPIR

Starting Points

This poem appears to be a piece of tongue-in-cheek advice for living, with an undercurrent of sober truth. Ask the students if they have ever been given advice by an adult. Give them an opportunity to describe the kind of advice they received and whether or not they felt it was useful or relevant. Tell them they are going to hear a poem in which an older person gives advice. Have them listen to find out what kind of advice she gives and whether it meets their expectations about advice from an adult.

Talking Points

- Have the students read the poem silently.
- What is the poet recommending in the first stanza? Do you agree with her advice? (She recommends focussing attention on nature and one's own beliefs and perceptions, rather than relying on what other people say.)
- What advice does she offer in the second stanza? Does it make sense to you? (Nature is not always to be trusted but must be tempered with reason, as instincts can sometimes lead us astray.)
- Why does the poet use the examples she does in the third stanza? (Digging is mindless, energetic, tedious work that must be done if plants are to grow. There is no avoiding it, rushing it, or short-cutting it. Plants will not be hurried—human beings can't do much to control the speed of their growth.)
- What is the bee swarm in the fourth stanza? What does the reference to new places being built "all over again" mean? (The bee swarm could be anything a person fears. Tackling it head on helps conquer the fear, a morally "good" outcome. Such behavior helps a person to move into new areas that need to be conquered and to tackle them in the same way.)
- In poems the words often mean more than the poems say. Discuss. (On one level this poem is simplistic and charming; on another level, it offers the poet's earthy philosophy of life.)
- Use the To think about on page 27 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

determine the author's purpose in terms of language choice
appreciate and understand elements of the author's craft

- Ask the students what kind of mood the poem creates. Have them jot down the images of nature that contribute to the peaceful mood.
- Discuss the effect of the imagery on the reader, leading the students to see that the build-up of bucolic imagery emphasizes the poet's advice to build on nature.
- Ask the students why the poet resorts to imagery rather than simply offering her advice in "plain English." Have them think about their own feelings when they are given advice and help them to realize that the "candy-coated pill" is easier to swallow.
- Lead a discussion of the last stanza to consider in greater detail what the poet means. Encourage students to suggest their own interpretations of the many levels of meaning, beginning with the literal meaning and the figurative one already discussed in Talking Points. This exercise should help the students toward a better understanding of what poetry can communicate.

Never Give Up on a Dream/28 SPIR

Departure Points

Writing

- Have the students write a poem called “Advice to the Elders.” In it they will suggest some form of behavior that they feel would be appropriate to adults they know. Encourage the use of imagery such as Waddington used.
- Have them write a letter to Miriam Waddington telling her how they feel about her advice.

Reading

- Provide copies of W.B. Yeats’ poem “The Lake Isle of Innisfree” for students to read. Suggest that they think about the similarities and differences between it and the Waddington poem. Provide opportunities for discussion.

Speaking/Listening

- Have the students look for other poems that suggest a return to nature or extol the virtues of nature. Allow time for the poems to be presented orally in class.

Starting Points

This inspiring selection mirrors the convictions that led Terry Fox to attempt his marathon run across Canada. Have the students read the introduction and invite their reactions to Terry’s words. What dreams do the students have? How committed are they to their dreams? How important is commitment? If possible, play a recording of this selection or have the students listen as you read it to them. Have them think about what the writer says of dreams—is it easy or difficult to follow them?

Talking Points

- Have the students reread the poem and ask them: Do you agree with what is expressed in the first stanza? Why are we prepared to pay attention to heroes like Terry Fox? (Answers will vary, but students should be able to recognize the fact that our heroes call on the best in each of us.)
- Does the author indicate that not giving up on a dream is easy or difficult? (He indicates that it takes all the effort a person has to give and takes “forever.”)
- Is the author right? Why will it “take a long, long time/Before they fill your shoes”? Why do some heroes touch us more deeply than others? (Terry was severely stricken in a very visible way with a disease that everyone fears; yet he not only rose above it but did so in a way that took extreme courage and fortitude, which was, again, highly visible.)
- Do the words in this poem mean more than they say? (They refer specifically to Terry Fox’s run but can be applied to any important dream or goal in life.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

determine the author's purpose in terms of language choice
appreciate and understand elements of the author's craft

- Ask the students what the writer is trying to say to them. How does he make it seem crucial that his readers/listeners follow their dreams? Have the students jot down details from the poem.
- What is the effect of the lines, "Claim the road, touch the sun"? Help the students to realize that making the task into a physical impossibility enlarges our perception of the hero, helping us see him in larger-than-life terms.
- What is the effect of the repetition of the title throughout the poem? Help the students see the contrast between the dream and the reality that must be dealt with in order to follow it. What is the effect of the past tense at the end of the poem? Reread the last part of the poem to the students and ask them what feelings it evokes in them. There may be feelings of pride in Terry, sadness, and accomplishment. Encourage students to discuss their feelings and the writer's success in evoking those feelings.

Departure Points

Reading

- Encourage the students to read about Terry Fox. Does his life give them an overall feeling of sadness and waste or of accomplishment and fulfillment?

Speaking/Listening

- Have the students prepare and present orally a brief description of a "hero" in their lives, telling why that person is a hero to them.

Research

- Discuss "heroes" in class. Have the students work in small groups to research the hero of their choice, preparing an illustrated report on why the person is seen as a hero.

Viewing

- Display pictures around the room of people in everyday occupations, such as homemaking, laboring, accounting, teaching. Have the students think about and discuss the fact that heroism can be quiet and sustained and that each of us is sometimes called upon to be "heroic" in many small ways.

The Hermit of Driftwood Cove/17 SPIL

Starting Points

In this selection three young boys meet a hermit, and the encounter remains in one boy's memory to be recalled many years later in an autobiographical sketch. Ask the students if they have ever met an older person who has had a lasting effect on them. Who was the person? How did the student meet him or her? What was the person's effect on the student? Tell the students that they will be reading about an unusual person in this selection. Suggest that they read to find out what kind of individual the hermit was and what feelings he inspired in the boys who met him.

Talking Points

- What kind of person was the hermit? What details tell you? Jot them down on the board as the students suggest them. (friendly—"The old man greeted us cheerfully"; hospitable—"One of you nip into the cabin and make tea"; good housekeeper—"The interior was surprisingly clean and well-organized"; had a way with animals—"the hermit whistled and a half-dozen does and two bucks with velvet antlers bounded out of the woods"; quick-witted—his "skeleton" ruse; sense of humor—again, his skeleton ruse)
- What do you think your feelings would have been on meeting someone like the hermit? (Answers will vary—probably similar to those given for the first To think about question in the text.)
- Why was the hermit able to fool people with his deer skeleton? Would a young city person be equally successful? (He capitalized on the ignorance of his victims. The fact that he was a hermit set him apart from society and strangers would wonder just how far outside the pale he had wandered.)
- Did the hermit "set the boys up" so that he could tell them his story? (Probably—he offered to show them around his property, in which case they were likely to stumble across the skeleton. He was chuckling about it when they arrived, so it was on his mind.)
- Should authors write only facts? (Answers will vary but students should realize that authors often alter facts in order to make the story's impact greater.)
- Use the Activity on page 20 of the student text. If the students have difficulty, make suggestions like the following: Choose the initial description of the old man, "In front of a cabin built of logs, cedar shakes, and stone, an ancient, bearded man sat in his rocking chair, soaking up sunshine and chuckling to himself." Think about the impression the description makes on you and build your poem around it. You might decide to focus on the fact that he's soaking up the sunshine and leave your reader with an impression of a cold, hard winter now being replaced by the warmth of spring. You might want to focus on his chuckling and speculate about why he's doing it. You might want to focus on the fact that he is ancient and bearded and thus has much stored-up wisdom which he can choose to tell you or keep to himself.

Skill Points

Use with the section Learning to Develop Writing Formats–Autobiographical Sketch (SPIL, p. 21)

Writing: Learning to Develop Writing Formats–Autobiographical Sketch

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–autobiographical sketch

- Recall the memorable individuals the students talked about in the Starting Points. Ask each student to recall a specific incident involving the person. As the students tell about the incidents, jot the information on the board in point form.
- Have the students discuss each incident, telling what they know about the individual based on the incident, and what they know about the feelings of the student involved.
- Use two or three of the most promising incidents to show the students how they might be expanded to make an entertaining autobiographical sketch. What details about character could be added? How could the incident itself be intensified to seem funnier, more poignant, more exciting?
- Have the students work individually or in pairs to write the autobiographical sketch.
- Use the Activity on page 21 of the student text.

Departure Points

Reading

- Have available Ted Ashlee's book *Gabby, Ernie and Me*, from which "The Hermit of Driftwood Cove" is taken. Encourage the students to read it.

Drama

- Have the students act out "The Hermit of Driftwood Cove." What if neither of the game wardens had been able to identify the bones as those of a deer?

Speaking/Listening

- Have the students prepare to tell the story to a younger class or to younger siblings. How will they change it for oral presentation?

I'm Still Me/30 SPIR



Starting Points

In this selection a young girl comes to grips with the fact that she is adopted and what this means to herself and her adoptive family. This is not an easy issue to deal with, but it is topical and the sensitively written material should help the students understand the issues and feelings involved.

Ask the students if any of them have wondered if they were adopted (a relatively common concern). What did they do about their concerns? How did they feel? Any students who have been adopted may remain silent or contribute as they choose. Lead the students to see that such concerns often centre around a feeling of rootlessness and a need for "belonging." Tell them the selection they will be reading describes an adopted girl who has just met her birth mother. Tell them to be aware of the girl's feelings and how they are reflected in her actions. Suggest that they read the marginal notes to help them understand the selection.

Talking Points

- Why was Lori so relieved to be "still me"? What had she feared? (Meeting her mother had not revealed anything unexpected that would have altered her perception of herself.)
- Why do you think Lori felt "as if I was somebody else, and they were somebody else, and we were going to try to be extra polite to each other"? (Lori wondered how her parents would react to her news and probably felt they were wondering if she still saw herself as their child.)
- Was Lori "secretive" because she didn't tell her parents what she was doing? (No, she felt unsure of what would happen and wanted to handle it alone without involving her parents.)
- "I don't know why I added that detail," says Lori when she gave her half-sister's nickname. Do you know why she added it? (Sometimes when people are anxious or upset, they tend to babble unnecessary details.)
- What do you think of Lori's mother's reaction to Lori's news? Is it realistic? How would Lori have felt? (Her reaction is one of hurt and confusion, probably very realistic and very difficult for Lori to listen to.)
- Use the To think about on page 43 of the student text.
- The true story surrounding Lori's birth and adoption was a fairly common one. How do you think Lori felt upon hearing it? Why? (Probably relieved—her story is like many others and she doesn't have the strange origins that she probably fantasized.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization

evaluate and judge ideas to determine feelings

- What kind of person is Lori? Have the students scan the selection to learn what she reveals about herself in her speech, actions, and in what her parents say about her.
- Ask the students what Lori's mother reveals about herself when she tells how she didn't want to know anything about Lori's background or her birth mother. Lead them to see that her refusal to acknowledge Lori's background indicates that she wasn't facing reality and preferred to pretend the child was "all ours" even at some detriment to Lori.
- Have the students look through the selection again to find out what feelings are experienced by the three characters. Have them back up their statements with details from the selection. Are the feelings realistically presented? Can the students understand why the characters react as they do?
- Encourage the students to discuss whether or not they feel this selection is based on the author's actual experience, giving reasons from the selection for their conclusions.

Departure Points

Reading

- Have a copy of the book *I'm Still Me* for students to read. The author has also told her story in autobiographical form, *Twice Born: Memories of an Adopted Daughter* (Penguin, 1977). The students might enjoy comparing the autobiography and the novel.

Writing

- Have the students write an alternate ending to the text selection in which Lori's parents are angry with her and don't want to know about her feelings for her birth mother.

Drama

- Dramatize the scene that occurs when Lori arrives home.

Speaking/Listening

- Use the To do on page 43 of the student text.

Part-time Jobs/44 SPIR



Starting Points

This selection offers practical advice to teen-agers to help them become aware of job situations and ways of applying for jobs appropriate to their abilities. Ask the students if any of them have ever held part-time jobs. Have them describe what they did and whether they found it hard or easy, enjoyable or boring. Encourage them to discuss the kinds of part-time jobs they would like to do and why. Focus on the idea of holding a job in an area they enjoy or in which they have special skills. Tell them they are going to read a selection about students who have been faced with the problem of finding part-time work and who have solved it satisfactorily. Invite them to read the selection to find out how and to see if they can make use of any of the methods used, reminding them to use the marginal notes for a better understanding of the selection.

Talking Points

- Have you found that "part-time jobs are hard to find"? What kinds of jobs have you looked for unsuccessfully? Why do you think you were unsuccessful? (Answers will vary.)
- What advantages and disadvantages can you see for a student working on a contract basis? (You know exactly how much you will get for a job; gives you freedom to move around working free-lance; you can become known by different employers—if you lose one, you still have others. You could under-price yourself; you might have several different employers to "prove yourself" to; "unpaid" time is spent moving from one job to another.)
- Some people say, "It's not what you know, it's whom you know." Do you agree? (Answers will vary—focus on the unlikelihood of a person retaining a job he or she is unskilled in.)
- Should you be looking for an interesting part-time job or should you have some other focus? (Depending on circumstances—a person who doesn't really need a job might opt for interest. Some students would have to make money a priority. The focus of the article is on being aware of and showing how the requirements of an employer can be met.)
- Are there some kinds of jobs you shouldn't look for? (Students should be aware that they will probably be unsuccessful at work that involves activities they hate.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions

locate specific information by reading to find supporting details

- Have the students tell you what the main idea of the selection is. If they have difficulty, direct them specifically to the first paragraph.
- Write the main idea on the board, and with the class go through the selection, noting the way the author supports the main idea by giving specific jobs as examples.
- When this exercise is complete, have the students go through the selection and write down all the headings.
- Have the students suggest questions based on each heading. Some questions might be: What does an office sitter do? How do you get a job as an office sitter? What does a shelf-stocking job involve?
- Let the students work individually to list the details in each paragraph that answer the questions they have raised.
- Discuss the details they have found with the class.

Departure Points

Writing

- Use the To do on page 51 of the student text.
- Have the students write an ad similar to the one on page 49 advertising specific marketable skills. Some students may want to post their ads in a supermarket or community newspaper. If so, let others in the class give them feedback on the effectiveness of their ad. Encourage them to report on any results.

Reading

- Have the students take note of small ads on supermarket bulletin boards or in community newspapers, placed by people seeking employment. Have them bring in newspaper ads and describe or reproduce the supermarket ads. Which ones would they respond to if they needed to employ someone? Which ones would they be reluctant to explore? Why? How could these ads be improved?

Art

- Give the students an opportunity to get together in small groups of their choice to pool their skills and interests. Have them choose a name for their “business” and design a poster or flyer advertising their various skills. Again, the poster could be displayed in the community.

Drama

- Allow the students to act out an interview between a prospective employer and a student. How will it turn out if the student is obviously looking for the easiest way of making the most money, or if the employer is brusque and unwelcoming?

Starting Points

This poem uses the image of running to tell James how life should be lived. Ask the students if they have ever participated in races at sports events. How did they feel physically and emotionally? What were their minds focussed on while running? How did they feel when they won or lost? Was it important to put forth their best effort, regardless of whether or not they had much chance of winning? Have students describe also how they felt as spectators when someone they knew was running. Tell them they are going to hear a poem about running written from the point of view of a spectator who has a close relationship (probably coach) with the runner. Ask them to listen to find out how he feels about the runner and the race.

Talking Points

- Why is the poet talking to James about running? What is he saying? (Treat life as a race, running it to the best of your ability.)
- Use the To think about on page 22 of the student text. (The author regards life as significant. “Victory” has several possible interpretations—accomplishment, satisfaction in one’s own performance, success.)
- How is this poem similar to “Never Give Up on a Dream”? (Life is a race, you have to put your whole effort into it, hold fast to your goals.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

appreciate and respond to figurative language
determine the author’s purpose in terms of
language choice

- Ask the students what the author’s purpose is. (to encourage James to live his life using all his powers to the best of his ability)
- What do they notice about the way the poem begins? Is James more likely to listen if he is asked, “Do you remember . . .” than if someone says, “What you should do is . . .”?
- Have the students note all the especially vivid verbs (flung, ripped, catapulted, lurched, tightened, flew, hurtling). What is the effect? Help students to appreciate the energy compressed into these words and the way they recreate the excitement of the race.
- How effective is the image of running as a symbol for life? Note the repetition of “starting line,” “finish line,” and “lurch,” which help to link the metaphor and what it represents.
- Why does the poet want James to know he experienced the race with him? Make sure the students realize the importance of a “coach’s” support in life as well as in a race.

Departure Points

Writing

- Have the students write a free verse poem by James in response to his coach.

Viewing

- Display pictures of athletes in several sports. Have the students choose one or two, decide what demands the sport makes on the athlete, and write a poem showing how the athlete’s attempts to meet those demands makes him better able to face life experiences.

Locked Doors/52 SPIR

Starting Points

This selection describes the reflections of a teen-aged girl as she sees a mackerel caught on a hook. Ask the students what they would do if they found an animal caught in a trap. How would they feel? Can they imagine what the animal's eyes might express? How much of their interpretation might be due to a projection of how they think they would feel under those circumstances? Do some creatures evoke a more ready response in us than others? After some discussion of these questions, tell them to listen as you read a poem about a creature fighting for its life. Tell them to listen for the language in the poem and note how it makes them feel.

Talking Points

- What feeling are you left with at the end of the poem? (Horror, pity, self-disgust are among the probable feelings.)
- What words in the poem make you feel as you do? ("twist and wither," "agony of his death dance," "horror-filled," "instinctual fight," "silent cries")
- What was the mackerel's "pledge"? (to live out his life in a natural way)
- Why did the people do nothing? (They were "fascinated" and the impression given is that they were almost hypnotized—perhaps by the realization that they undervalued the life that the mackerel was fighting for.)
- Why were his "silent cries" audible "only" to their consciences—why "only"? (Each person involved could pretend the cries didn't exist and quell his or her conscience.)
- What are the "Locked Doors" of the title? (The doors of the poet's and her friends' understanding and compassion which are locked against the silent pleas of the fish.)

Departure Points

Reading

- Use the To do on page 52 of the student text.

Writing

- Have the students write what the mackerel would say as he pleaded for his life with the people who had caught him. They can write either prose or poetry.

The Voyage of *Dove* /53 SPIR



Starting Points

This selection describes the experiences of a young boy who sailed around the world alone at the age of sixteen, recording his thoughts and feelings as he travelled. Begin by asking the students if they like to spend time alone. Continue by asking whether there are limits on the amount of time they like to be alone, whether being alone feels different if there's no other alternative. What is the difference between being alone and being lonely? Bring into the discussion the fact that one of the worst experiences a person in prison can have is to be placed in solitary confinement. Tell them they are about to read a selection about a boy, aged sixteen, who chose to do something that guaranteed he would be alone and experience loneliness for long periods of time. Tell them to read the selection being aware of these and other feelings the boy experienced. Suggest that they use the marginal notes to enhance their appreciation of the material.

Talking Points

- The hours must have crawled by very slowly at times for Robin while at sea. How do you know this? (He used to "make work" and "make quite a big deal out of writing a note and putting it in a bottle.")
- What aspect of being alone did Robin dislike? Clue: Read the first paragraph under September 20, 1965. (He disliked being unable to share special things like the sunset.)
- At the beginning of the selection, Robin talked about "the loneliness that drove me to within a breath of madness." What signs of such near-madness can you see in this excerpt? (His emphasis on creatures "talking"; his irritation with the cats because they aren't behaving like human beings; his actions on April 1, 1970; his recognition that his endurance has "just made it" on April 29, 1970.)
- Did Robin's journey teach him anything that he might find useful in everyday life? (He learned to have perspective about his life, to challenge his fear of doing things he really wanted to do, to pare life down to its basics.)
- Use the To think about on page 61 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas to determine feelings, attitudes
 evaluate and judge ideas in terms of personal experience

- Have the students skim the selection to find the feelings Robin describes or implies in his actions, backing up their responses with details from the text. (anticipation—first sentence; excitement—killed his appetite; awareness—notices father's feelings; down to earth—excited to hear himself talked about on radio; resourceful—always found something to do to keep busy; emotional—"whooped so loudly that the cats arched their backs" and so on)
- Discuss with them whether they think his feelings are credible, understandable. How well does he communicate them? Do they experience something of what he felt through his words? Have them give examples of occasions when they were able to identify with Robin's feelings.
- Use the To do on page 61 of the student text.
- At the end of the selection Robin sums up his trip. Have one of the students read aloud the section beginning, "Mostly I just thought to myself of the five-year voyage..." Discuss whether or not they feel his journey was worth while. Could he have learned the same things elsewhere? What would he likely have been doing? What might he have learned from his "awful" memories?
- Have the students jot down their plans for themselves at ages 16 to 21 and what they hope to learn or achieve, then jot down in an opposite column what Robin did and what he learned. What things are the same? What are different? Would such a journey be appropriate to their goals? Why or why not?

Departure Points

Reading

- Have available other books about expeditions that tried the courage of those who undertook them. Areas such as the Antarctic, Mount Everest, the Ra expeditions, or early transatlantic flight should hold the students' interest.
- Have a copy of the book *Dove* available for the students to read.

Writing

- Have the students pretend that they are planning a journey such as Robin's. Have them write a letter to the principal of the school telling what benefits they feel they will obtain and why they should postpone their schooling to do this.

Research

- Have the students plan a round-the-world voyage for themselves. Provide world maps for use in plotting routes and have them select a specific number of cities along the way which they will visit, giving reasons for their choices.

Life/62 SPIR

Starting Points

In this poem a student expresses his feelings about writing and creativity. Begin by asking the students what the most important thing in life is to them. The responses should be varied and should generate some discussion. Jot some representative responses down on the board. Tell the students they are about to hear a poem written by a grade nine student who has very strong feelings about the meaning of life. Have them listen to the feelings he expresses as you read.

Talking Points

- What is the main feeling the poem expresses? (exhilaration)
- What is the writer expressing in each part of the poem? (first part—the joy of writing, of translating what is seen into vivid description; second part—allowing feelings to flow through the pen, retaining their strength on paper; third part—the need to struggle against the negative aspects of life to free one's creativity)
- What images does the poet use? How effective are they? (rocks as guards; bitterness as a sentient being; prejudice and hate as vines)
- Can you imagine writing "until/The pen becomes a fixture"? What is the poet saying? (Writing becomes almost autonomic, like breathing.)
- Why is the "man standing alone in life"? (People who fight against prejudice and hate are often unpopular and have to fight alone.)

Departure Points

Writing/Speaking/Listening

- Have the students compose their own poems entitled "Life." Provide opportunities for the students to present their poems orally.

Reading

- Provide copies of poetry written by young people for students to enjoy and compare with their own efforts.

VOCABULARY STRATEGIES/SPIR

If any of the following words culled from the chapter selections present problems to the students, you might suggest these means of understanding them: from “Days of Growing Up”

- salvaged—Have the students examine the context of the word, noting that the seat and short legs of the pants were made into pants for the boy. The possible meaning of “salvaged” can be further discerned by students’ understanding of the way one article was always used to make others during the Depression. from “I’m Still Me”
- wistfully—Have the students note the contrast made between “mad” and “wistfully” by the word “not.” Have them read the remainder of Mom’s speech for further clues to the meaning of “wistfully.”
- countered—Have the students note that Mom is replying to Dad’s remark. What other similes could they find for the word?
- vehemently—Have the students read the response made to Dad’s previous speech. What clues does it provide to the meaning of “vehemently”?
- pathetically—Have the students note that the dog “whimpered . . . to be included.” What does this tell about the possible meaning of “pathetically”? What other words do they know that also help in their understanding of this one? from “The Voyage of *Dove*”
- lower aft shroud, jury rig—Have the students read the paragraphs on page 57 in which these nautical expressions appear, and have them tell what they think happened during this incident. Note that it is not always necessary to understand the exact meaning of specialized language and that context often provides enough clues for the overall comprehension of the selection.

LEARNING TO REVISE/SPIL

Understanding how to edit/23

Students need to be aware that once their initial draft of a piece of writing is completed, they still have an extremely important task ahead of them, that of editing their work. The main concern in their first draft should be getting the ideas they want to express down on paper, without slowing themselves by worrying about exact wording, sentence variety, and so on. The time to attend to these matters is in the editing stage. This chapter provides an overview of editing by adding, deleting, rearranging, and substituting material.

1. Tell the students that editing is usually best done when a piece of writing has been untouched for a day or two so that the writer comes to it afresh.
2. Provide an example similar to those given in the text for each editing technique. Work with these examples at the board so that students have an opportunity to contribute suggestions and discuss whether a change is really an improvement or whether further improvement is possible or necessary. Continue this exercise if students have any difficulty, but one or two examples of each technique should suffice.
3. Have the students continue with the activities under Learning to Revise, page 25 of SPIL.

Understanding how to craft effective sentences/25

- Tell students that in this chapter they will be focussing on the technique of combining sentences by deleting material. Other techniques will be dealt with in subsequent chapters.
- Recall the example of deletion you used under “Understanding how to edit” to help the students focus on the technique.
- Provide one or two further examples on the board using class input.
- Provide time for the students to work through the sentence-crafting material in their textbooks.
- Suggest that they be on the lookout for sentences combined by deletion in their private reading.

SUMMARY/SPIL

- The SPIL “Summary” (page 29) provides a brief recap of the major language tasks and writing models the students have encountered throughout the chapter. It then presents ideas for publication of student writing and extension of the skills they have acquired.
- Have the students read the section entitled “In this chapter you have” and have them orally summarize what they have experienced and learned.
- Under the section beginning “Will you,” discuss the possibilities for carrying out the three suggestions. Perhaps the anticipation and experience of a special event could provide material for journal entries.
- The section beginning “Could you” provides opportunities for the students to extend their skills across subject boundaries and in other areas of their life. Discuss with them, eliciting examples of ways to make more general use of new writing formats.

CULMINATING THE THEME/SPIR

- Invite the students to prepare an “I’m on Stage” summary. Provide them with categories similar to the ones given for the selections in the Integration Chart on page 28 of this book. Have the students write in each category what they have learned about themselves. If they have difficulty, you might prompt them by reminding them of the kinds of issues they discussed while working on the selections in that category. Have them share the results with other class members.

EVALUATING THE THEME/SPIR

• The “Summary Activity” (SPIR, page 63) focusses on evaluating the characteristics of characters the students have been reading about and their ways of

handling challenges. Responses to the chart might be similar to the following:

Character	Situation	How it was handled	Characteristics
1. Marcy	–leaving home to stay at summer camp	–working at preparing her clothes, mixed feelings, conflict with father	–ambivalence
2. Harry	–change from short to long pants	–violence toward cousin, indirect campaign to influence mother	–determination
3. Lori	–telling her parents she has just found and met her birth mother	–talked out as a family, resolution achieved	–maturity
4. Doug Janette Derek Mario Juanita Matt	–looking for a part-time job at an early age	–looked for needs in the business community, applied skills	–resourcefulness, conscientiousness, determination, honesty
5. Robin	–aged 16, sailing around the world alone in a small boat	–foresaw major problem of loneliness –took cats and tape recorder	–perseverance, courage, determination

Orca and Other Clever Communicators

OVERVIEW

Communication to adolescents usually implies breakdowns and problems in communicating. By presenting the subject of communication in a number of ways, this chapter attempts to broaden the students' understanding of the concept and to provide starting points for further exploration.

In "What Is Communication?" SPIR page 66, a scientific definition is established and the basic concept explained. The poem, "Each Other," SPIR page 72, subtly explores the area of misunderstanding and prejudice. "Karen Pryor and the Creative Porpoise," SPIR page 73, describes communication with porpoises, part of the *orca* class of mammals. Farley Mowat's "Wolf Talk," SPIL page 32, describes the amazing specificity of animal communication and blasts the theory that communication can only occur between humans. It isn't always necessary to make a sound, as "At Face Value," SPIL page 40, asserts. This idea is further developed in three poems, "Loneliness," "An Understanding," and "The stranger," SPIL pages 44 and 45. The poem "Cultural Frustration," SPIR page 83, expresses a boy's difficulty in communicating with his Ukrainian grandmother. A cultural difference forms part of the background for a touching story about a girl who is able to resolve some painful memories for her aunt in "A Certain Magic," SPIR page 84. Ties with close relatives are important again

in "A Gift of Magic," SPIL page 46, in which a young girl learns the source of her extrasensory powers. A further expansion of the concept of communication is provided through a look at the arts on SPIL page 50. "The Dead Indians Speak," SPIR page 92, describes communication with the past through archaeology with psychic assistance. A cartoon, SPIL page 51, offers a look at the humorous aspect of communicating with plants. Another humorous selection, "The Hallucination of Mr. Butt," SPIR page 100, describes a total communication breakdown. Technological communications are examined in "New Communications and the Developing World," SPIR page 110, and communication between aliens and humans is explored in "Prisoners of Paradise," SPIR page 114. The poem "writers," SPIL page 53, proclaims the joy of communicating feelings in writing, while "To a Poet a Thousand Years Hence," SPIR page 128, is an attempt to communicate across the centuries.

By making the students more aware of the many aspects of the concept of communication, the above selections should give them a framework and a focus for their experiences.

SPIL

Objectives

- writing explanatory paragraphs within an article
- writing descriptive paragraphs
- writing friendly letters
- writing monologues
- developing a piece of writing to final draft and edit phase
- using editing techniques—writing for a specific audience
- using sentence-combining techniques—addition

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - nonfiction:
 - from *Never Cry Wolf* p.32
 - At Face Value* p.40
 - fiction:
 - from *A Gift of Magic* p.46
 - poetry:
 - Loneliness* p.44
 - The stranger* p.45
 - An Understanding* p.45
 - writers p.53
 - art:
 - painting and music p.50
 - cartoons:
 - Ehore* p.51
- developing writing skills
 - prewriting:
 - discussing
 - listing communication expressions p.32
 - listing and classifying observations p.39
 - using “mood” words p.41
 - jotting down notes p.53
 - developing similes **p.79**
 - writing:
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- delivering a monologue p.53
 - debating **p.67**
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 - writing a monologue **p.79**
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- Drama*
- dramatizing an excerpt p.49
 - pantomiming **p.69**
- Reading*
- reading a classmate’s letter p.49
 - reading books containing SPIL excerpts **p.67, p.76**
 - reading artists’ biographies **p.77**
 - reading comic strips **p.79**
 - reading the work of a favorite poet **p.84**
- Research*
- researching cartoons **p.69**
 - researching precognition and retrocognition **p.76**
- Viewing*
- using paintings as a stimulus for discussion **p.67, p.77**
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*Numbers which appear in boldface type refer to Teacher’s Guide pages. Numbers in lightface type refer to the student text pages.

Orca and Other Clever Communicators

Focus:

communication—its breadth and variety

Topics:

- verbal communication
- non-verbal communication
- technological communication
- animal and human communication
- communication through the arts

SPIR

Objectives

- evaluate and judge ideas according to fact and opinion
- evaluate and judge ideas to determine feelings
- evaluate and judge ideas in terms of worth, acceptability
- evaluate and judge ideas to determine humor
- gain understanding of details which lead to literal and inferential understanding of main ideas
- gain understanding of details which support the main ideas
- gain understanding of details which lead to characterization
- gain understanding of details which establish setting
- gain understanding of details which establish a point of view
- determine the author's purpose in terms of language choice
- appreciate and understand elements of the author's craft
- reading to draw conclusions based on information

Experiences

- relating ideas to be explored in the selections to personal experience or personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - from *A Certain Magic* p. 84
 - The Hallucination of Mr. Butt* p. 100
 - Prisoners of Paradise* p. 114
 - poetry:
 - Cultural Frustration* p. 83
 - To a Poet a Thousand Years Hence* p. 128
 - nonfiction:
 - from *Sounds and Signals: How We Communicate* p. 66
 - from *Wild Animals, Gentle Women* p. 73
 - from *Psychic Mysteries of Canada* p. 92
 - New Communications and the Developing World* p. 110
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- additional reading on the theme p.59

Products

Speaking/Listening

- describing communication experiences p.63, p.72
- presenting poems orally p.64
- listening to a speaker p.65
- listening to recordings p.65, p.81
- discussing psychic dreams p.78
- presenting humorous dialogues p.81
- preparing and taping a speech p.82
- performing a song p.84

Writing

- keeping a log p.71
- writing paragraphs:
 - explanatory p.82, p.99
 - descriptive p.91
 - comparison p.91
- preparing a plaque p.127
- writing a dialogue p.63
- writing a poem p.64, p.85
- preparing an interview p.65
- writing a character sketch p.74
- writing a humorous piece p.81
- writing letters p.81, p.84, p.85
- writing responses to letters p.81

Reading

- reading about communications satellites p.63
- reading horror stories p.64
- reading poetry p.72
- reading an excerpted novel p.74
- reading books about psychics p.78
- reading about ghosts p.78
- reading humorous writings p.81

Drama

- dramatizing from selections p.74, p.109

Art

- creating a painting p.74, p.84

Research

- communication research:
 - satellites p.113
 - careers p.63
 - animals p.65
 - psychic aid p.78
 - Third World p.82

OBJECTIVES/SPIL

Objectives	The students will be asked to:
Learning to Develop Writing Formats	<ul style="list-style-type: none">• write explanatory paragraphs within an article• write a descriptive paragraph• write a friendly letter• write a monologue• choose one piece of writing to carry through to final draft and edit phase
Learning to Revise	<ul style="list-style-type: none">• understand and apply the principles of editing<ul style="list-style-type: none">–writing for a specific audience• understand how to craft effective sentences<ul style="list-style-type: none">–sentence-combining by addition

INTRODUCING THE THEME/SPIL

Using SPIL, page 30
(viewing/speaking/listening/writing/ reading)

Have the students examine the photographs on page 30 of SPIL. Discuss the aspect of communication that each deals with. Students could bring in their own "communication" pictures to explain to the class. Encourage them to explore freely their own interpretation of what constitutes communication.

Discuss the quotations, making sure that students understand their meanings.

You might compare the first two with those in the SPIR introduction and ask the students to speculate about why the English language often has so many expressions for the same idea.

"Two may talk . . . old friends."–What is Mary Catherwood saying about some relationships? Is she right?

"Self-expression must pass into communication for its fulfilment."–Do the students agree with this statement? Is Pearl Buck denying the value of activities such as diary writing?

"A young man asked . . . a watch."–What has happened in the case of the old man who meets the young man on the train? Do the students feel the anecdote bears any resemblance to reality? Discuss. Have them predict what would actually have happened had the old man answered the young man's question. Discuss the idea of "small talk" as a means of getting to know and sizing up the other person, and as a preface to "real communication."

Are the students aware of levels of communication? What levels are there and in what kind of situation are they appropriate? Are there people who don't progress much further than "small talk"? Why is this?

OBJECTIVES/SPIR

Main Objective	The students will be asked to:
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas according to fact and opinion • evaluate and judge ideas to determine feelings • evaluate and judge ideas in terms of worth, acceptability • evaluate and judge ideas to determine humor

Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none"> • gain understanding of details which lead to literal and inferential understanding of main ideas • gain understanding of details which support the main ideas • gain understanding of details which lead to characterization • gain understanding of details which establish setting • gain understanding of details which establish a point of view
Appreciating the Choice of Language	<ul style="list-style-type: none"> • determine the author's purpose in terms of language choice • appreciate and understand elements of the author's craft
Understanding Sequence and Structure	<ul style="list-style-type: none"> • reading to draw conclusions based on information

INTRODUCING THE THEME/SPIR

Using SPIR, page 65
(speaking/listening/reading)

Have the students read the chapter title and discuss the identity of "Orca." (*Orca* is the class to which whales, dolphins, and porpoises belong). Have them tell what the expressions at the beginning of the introduction mean to them, helping them to see that all deal with understanding someone's meaning. Inform the students that communication takes place in many forms, on many levels, all the time. By learning more about it, they can become aware of how it happens and possibly exercise more control over their own forms of oral and written expression.

EXTENSION ACTIVITY

"What I should have said is . . ." Have students think of situations they could have handled better. The situations might have occurred with friends, parents, teachers, and might have involved anger, embarrassment, surprise, or other feelings. Have the students write the dialogue (as closely as they remember it) that occurred when the situation took place, or describe the event in a paragraph or two. Have them think about how they really felt. What did they seem to be getting across to the other person(s)? How might they have handled the situation differently? Have them begin to write another dialogue, monologue, or paragraph in which they deal with the situation differently. Suggest that they return to this second dialogue at the end of the chapter to see if they would change it in any way.

ONGOING ACTIVITIES FOR THE THEME

1. As the students work through the selections, have them note six to ten new or unfamiliar words and try to interpret their meaning. Have them check the words in the dictionary and add them to their working vocabulary.
2. Have the students collect examples from their private reading of successful communication and communication breakdowns. The students can explain orally what is taking place in the selections they have chosen. You might encourage students you feel are capable to look for examples in which what is said is not what is actually meant.
3. Have the students jot down notes about a particular relationship, whether with a friend, a family member, or with someone else to whom they feel close. Have them think back over good and bad experiences in the relationship. The students should note what was happening that made the relationship good and what was happening when it was unpleasant. If they can see patterns, they should note them, and if they can see ways of maintaining the good aspects and lessening the bad, they should note those, too.
4. Assign some popular TV shows for students to watch (four or five students to a show). Allow them to discuss the show in groups from the point of view of what the characters are communicating to each other and what the show as a whole is communicating to the audience. Let them report their findings to the class, and discuss further.
5. There are many fine readings for teen-agers that deal with communication in its many aspects. Have as many as possible of the following titles available for your students to read as an extension activity.

Bibliography:

Angell, Judie. *Secret Selves*. Dell, 1981.

A telephone romance develops between two young teen-agers who fabricate fictitious personalities for themselves.

Blinn, William. *Brian's Song*. Bantam, 1972.

The true but tragic story of the friendship between two famous football players.

Bridgers, Sue Ellen. *All Together Now*. Bantam, 1980.

A girl enjoys a special friendship with a retarded 33-year-old man. Expressions of love from adults and the girl are halting but profound.

Brinsmead, H.F. *Pastures of the Blue Crane*. Oxford University Press, 1964.

In this contemporary story a young girl inherits a farmstead in northern Australia and "inherits" an unusual grandfather.

Canning, Victor. *Runaways*. Scholastic, 1976.

The story of Smiler, a runaway from reform school, and the female cheetah he meets on his journey.

Clapp, Patricia. *Jane-Emily*. Dell, 1973.

A spine-chilling tale of terror unwinds as Jane and her Aunt Louisa are pitted against the malicious spirit of the long-dead Emily.

*Craig, John. *The Clearing*. Pocket Books, 1976.

A tragic love story unfolds, as seen through the eyes of a young boy, whose perspective changes as he matures into adolescence and adulthood.

*Diamond, Marc. *The Ziggy Effect*. Playwrights Canada, 1981.

A humorous but hard-hitting play about communication breakdown in a family whose only sane member turns out to be the teen-aged son.

Frank, Anne. *Anne Frank: The Diary of a Young Girl*. Doubleday, 1967.

A young girl describes her reactions to growing up in hiding from the Nazis during World War II.

Gonzalez, Gloria. *The Glad Man*. Knopf, 1975.

An encounter with an old hermit and his dog has a lasting impact on the lives of a young girl and her brother.

Karl, Jean E. *Beloved Benjamin Is Waiting*. Dell, 1980.

A young girl finds herself suddenly and unexpectedly independent, her only companion the statue of a small long-dead boy. How she copes with the strange adventures that accompany her independence forms an imaginative tale of growth and self-discovery.

L'Engle, Madeleine. *A Wrinkle in Time*. Dell, 1973.

Meg and Charles Wallace Murray and their friend Calvin O'Keefe have a series of galactic adventures as they search for the Murray children's missing father.

*Mowat, Farley. *Lost in the Barrens*. McClelland and Stewart, 1956.

A native youth and his white friend venture into the barrens, where an accident forces them to use all their skill and knowledge in preparing to survive winter.

Paterson, Katherine. *The Bridge to Terabithia*. Avon, 1979.

The life of a boy in rural Virginia expands when he becomes friends with a newcomer, who subsequently meets an untimely death trying to reach their hideaway.

Peck, Richard. *Ghosts I Have Been*. Dell, 1977.

A girl discovers she has a special ability to see into the future.

Peck, Robert Newton. *A Day No Pigs Would Die*. Dell, 1972.

In this warm story centering around a farm boy and his father, tragedy forces the son to mature quickly.

*Read, Elfrieda. *Brothers by Choice*. Doubleday, 1974.

An adopted son who has run away from home is found by his brother, and after a series of adventures, both realize the depth and importance of their relationship.

Somerlott, Robert. *Blaze*. Viking, 1981.

David and his grandfather encounter adventure and danger as they travel together through New Mexico.

Wartski, Maureen C. *The Lake Is on Fire*.

Westminster, 1981.

A 15-year-old boy, embittered by his experiences, is aided in his battle with despair by a dog that gives him courage and hope.

Wyndham, John. *The Chrysalids*. Penguin, 1955.

Eight children who can communicate with each other through ESP are in danger of being destroyed if they are discovered.

*Canadian Titles

INTEGRATING THE COMPONENTS:
A SUGGESTED FLOW

Starting Points in Language/F

Opening Spread
(pictures and quotes to broaden students' concept of communication)

4. Wolf Talk
(communication among wolves)

5. At Face Value
(communication by facial expression)

6. Loneliness, An Understanding, The stranger
(the ability and inability to communicate)

9. A Gift of Magic
(communication by ESP)

10. Art
(communication through the arts)

Starting Points in Reading/F

Introduction to Chapter Theme
(basis for communication–broadening the concept)

1. What Is Communication?
(definition of communication)

2. Each Other
(getting to know the unknown)

3. Karen Pryor and the Creative Porpoise
(communication between humans and porpoises)

7. Cultural Frustration
(lack of communication across cultures)

8. A Certain Magic
(communication between generations)

Starting Points in Language/F

12. Cartoon
(communication with plants)

16. writers
(communication through the written word)

18. Learning to Revise

19. Summary

Starting Points in Reading/F

11. The Dead Indians Speak
(communication with the past through archaeology and a psychic)

13. The Hallucination of Mr. Butt
(communication breakdown)

14. New Communications and the Developing World
(technological communication)

15. Prisoners of Paradise
(communication between a human and an alien)

17. To a Poet a Thousand Years Hence
(communication from a long-dead poet to a modern poet)

20. Summary Activity

What Is Communication?/66 SPIR
□ □

Starting Points

This selection discusses the basics of communication, including the physical process it involves. Begin by having the students summarize the thoughts about communication they have discussed to this point. Read the article with the class to the end of the introduction. Then have the class write its definition. Having established some concept of what communication is, ask them to scan the article to find the topic sentence in each paragraph. Write each one on the board and then have the students ask questions pertaining to each topic sentence. Tell them to read the selection to find the answers to their questions. Encourage the students to use the marginal notes and the illustrations to reflect on the ideas presented in the selection.

Talking Points

- Do you agree with the author's definition of communication? (Answers will vary.)
- Do machines communicate? (Answers will vary, but students might point out that people communicate through machines. Even when a machine, such as a traffic light, appears to direct or control people, human beings originally established the rule.)
- Does Professor Shannon's theory of communication fit all the communication situations you have been discussing so far? If not, where does the theory break down? Is the theory still useful? (Answers will vary. Students might suggest that monologues or talking to oneself contradict the theory, but the basic premise can still apply.)
- Do you agree with the way the communication systems are shown in the illustrations? How would you change them? How would a billboard or a communications satellite fit in? (Answers will vary. Students might feel that the receiver for the author and the man should be the eye, and for the ocean wave, the ear.)
- Use the To think about on page 71 of the student text. (Answers will vary.)

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follows:

gain literal understanding of main ideas
gain understanding of details which support the main ideas

- Have the students skim the selection and write in one sentence what they think the main idea is. Discuss and make sure there is general agreement.
- Have them list the details that develop the main idea in each paragraph.
- Show that the answers to the questions they raised in the Starting Points activity are the details that develop the main idea.
- Do the illustrations help in the students' understanding of the selection? Have them write out in complete sentences the sequence represented in one of the diagrams, and discuss whether or not the material would be more easily understood if it were in writing.
- Point out that the pattern used by the author in writing this article is circular, in that the author presents the question he is posing, discusses it, and then comes full circle to answer the specific question asked at the beginning. If possible, have the students explain and give examples of what this means.

Each Other/72 SPIR

Departure Points*Writing*

- Tell the students: Write an imaginary dialogue between yourself and a friend in which you fail to communicate. It could be about a movie you're thinking of seeing. It could be about a restaurant where you want to eat. Think about how each of you might interpret the word "good" in a "good" movie. How might your points of view differ about a "reasonably priced" restaurant?
- Use the To do on page 71 of the student text.

Research

- Have the students find out about some careers available in communications. Areas to check are publishing, broadcasting, journalism. If a particular area appeals, they should investigate it. What qualifications do these careers require?

Reading

- Encourage the students to read about the new communications satellites to learn how they have developed and how they work. *Communications Satellites* by Bernice Kohn is a useful book to consult.

Speaking/Listening

- Select several students to describe to the class an experience when they communicated and an experience when they failed to communicate. Allow time for other class members to agree or disagree with their assessments.

Starting Points

This brief poem stresses the value of communication and the fear and violence that can result from ignorance. Ask the students if they have ever had the experience of disliking a person they didn't know well, only to revise that opinion later. Have them tell about their experiences. What caused their initial feelings? What brought about the change? In most instances the initial feeling was probably brought about by a reaction to a minor aspect of the individual's personality.

Read the poem, having the students listen for the sequence of events that Chief Dan George outlines. Then read it again, as the students follow, to note the change of pronoun from "you" to "one."

Talking Points

- Have the students note the chain of logic that Chief Dan George builds up: non-communication→ignorance→fear→destruction. Do the students find it logical? (Answers will vary, but prejudice and international relations might be discussed.)
- What point is Chief Dan George making in the poem? Do you agree with him or not? (He's making the point that communication between and knowledge of one another banishes the ignorance that leads to alienation and violence.)
- Is "destroys" too strong a word? (Their own awareness and experience should tell them it isn't.)
- Why does he change the pronoun from "you" to "one"? (to indicate the growing impersonality of non-communication)
- In the first part of the poem, why doesn't Chief Dan George go beyond, "and you will know each other?" Why doesn't he describe all the positive results that would then be possible? (Answers will vary. Students might indicate that, since the possibilities are endless, they are best left to the reader's imagination.)

Karen Pryor and the Creative Porpoise/73 SPIR



Departure Points

Reading

- Horror stories play on our fear of the unknown. Have students read a selection of these to see if Chief Dan George's theory is borne out.

Writing

- Have the students write a short poem describing the results of good communication. The poem could be focussed on a similar logical sequence to the one expressed in Chief Dan George's poem. It could be focussed on a similar pronoun change, and on economy of expression. Have the students share their poem with others.

Speaking/Listening

- Have all or some of the students search for poems about communication. Have a student read each poem to the class and encourage discussion of how the poem relates to communication.

Starting Points

This selection expands the students' concept of communication to include animal communication. Ask the students if they have heard the expression "dumb" animals. Discuss the meaning and ask students for their opinions. Many of them will probably be able to cite examples of pets which had their own means of communicating. Tell them that scientists have been studying animal communication in an effort to discover its basis. Inform them that much research has been done on the killer whale, dolphins, and porpoises, all of which fall under the classification of *orca*.

Have the students read the introduction to the selection. Have them discuss how they would let an animal know what they wanted it to do. Have them read the selection to compare their ideas with the methods used by Karen Pryor.

Talking Points

- "Then Malia solved the problem." What are the implications of these words? (The porpoise is a thinking animal with problem-solving abilities, not just a mimic. This leads one to wonder how the creature's problem-solving ability could be put to better use.)
- How do porpoises communicate? (By sonar—they send out signals in the form of whistles and squeaks, and these sounds bounce back off objects to give the porpoise information about the object.)
- Where do you stand on the question of porpoise intelligence? (Answers will vary—encourage the students to back up their responses.)
- Use the To think about on page 82 of the student text. (A trainer would need to be patient, persistent, consistent, firm, aware.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas according to fact/opinion
read to draw conclusions based on information

- Discuss how the description of the training compared with the training the students would have attempted.
- Have the students note the amount of detail the author goes into in describing the work with the porpoises. How does it compare with the amount of detail they would include when writing up an experiment in science? Does this have any effect on their conclusions about the information given? Would a large amount of scientific detail be inappropriate or irrelevant in a selection such as this one? What is the author's purpose?
- Have the students draw up a list of pros and cons about the article, indicating whether the information (or lack of it) convinces them that dolphins can communicate. Have them report orally on their findings.

Departure Points

Writing

- Use the To do on page 82 of the student text.
- Have the students prepare an imaginary interview they would conduct with a porpoise if clear communication were possible. What questions would they ask it? Have them conduct the interview with another student responding as the porpoise.

Research

- Have the students check the library for books about animal communication and present brief oral reports on some aspect of their findings. A number of books suitable for this age group are readily available on the subject of animal and insect communication.

Speaking/Listening

- Invite someone who works with animals to speak about his or her personal recollections of instances of animal communication. A zookeeper, a vet, or a farmer might be possibilities.
- Play a recording of whale sounds for the students to listen to and discuss.

Wolf Talk/32 SPIL

Starting Points

This selection provides students with an informal look at communication among wolves in the Canadian North. Ask students to recall what they know and have read about wolves from fairy tales, newspaper articles, novels, stories. Note on the board the responses they give, classifying them as positive, negative, or neutral. Are their feelings toward wolves generally positive or negative? Why? What in their opinion is the wolf's most noted characteristic?

Inform the students that in this selection they will be reading about the experiences of Canadian author Farley Mowat, who spent some months in the Canadian North carefully observing the behavior of a family of wolves. Mowat's credentials for the task could be discussed; his prolific writings attest to his powers of observation, his interest in endangered creatures, and his familiarity with the Canadian North. Some students may have read Mowat already and could give summaries of his stories or novels.

Discuss the selection's title with the students. What expectations does it set up? Would the expectations be different if the title were in the form of a question? Have the students read the introduction to the selection and then read the selection, noting how Mowat convinces the reader of his beliefs.

Talking Points

- "But being curious as to how far Mike would go to pull my leg, I feigned conversion. . . ." What do these words mean? What would have happened if he hadn't "feigned conversion"? (Mowat pretended to believe the wolves could speak in order to get more information. Had he not "feigned conversion," Mike and Ootek would have been annoyed and embarrassed by his attitude.)
- Mowat uses language well. Note the examples of alliteration on pages 32-34 ("lupine linguistics," "plague proportions," "baleful buzzing").
- Is the statement, "anything this pair told me from then on would have to be recorded with a heavy sprinkling of question marks," more appropriate to this selection than words such as, "I would be unwilling to believe all that these two gentlemen said"? Why? (Mowat's words are informal and humorous in tone—his response to Mike and Ootek fits the general tone of the article.)
- What is the effect of the selection's ending? (Mowat's last paragraph is very matter-of-fact, and he starts it with the words, "A foolish question." He is giving the impression that there is no room for doubt—the wolves do indeed "talk.")
- Anthropomorphism means "human-centred," the projection of human feelings onto animals. Do you think it has something to do with the reason why humans can't accept communication among animals? (Humans may feel they are more in control of animals when projecting their own feelings onto them. Animal communication would force humans to investigate and acknowledge that there is communication to which they are not privy.)

Skill Points

Use with the section Learning to Develop Writing Formats–Explanatory Paragraph (SPIL, p. 38)

Writing: Learning to Develop Writing Formats–Explanatory Paragraph

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–explanatory paragraph

- Recall with the students what they knew about wolves before they read the selection by Farley Mowat. Did they know more about them after they had finished reading it?
- Have them scan the selection to refresh their memory. Discuss with them whether they found the selection readable and interesting, or tedious. Discuss the fact that Mowat's style is informal—he wishes to entertain as well as to give information.
- Explain that explanatory material can be written in a formal or an informal style. As in a successful speech, the writer must tell the reader what he is going to explain, then explain it, and finally sum up what has just been explained.
- Work through the material in the student text with the class.
- You might work as a class to write a sample skeleton explanatory paragraph on the board. Suggest a topic with which all the students will be familiar—something to do with the school, material you have been reading, your community. Decide what you are going to explain and lead the students in expressing it as a topic sentence. Have the class suggest the facts that will make up the paragraph and a suitable closing sentence to sum it up. You may then have the students write the paragraph in full and go on to compose a paragraph of their own.
- Use the Activity on page 38 of the student text.

Departure Points

Reading

- Provide copies of *Never Cry Wolf* by Farley Mowat and other works about encounters between wolves and humans. Encourage the students to read them.

Speaking/Listening

- On the basis of their reading and general knowledge, have the students debate the statement: A wolf bounty is necessary to both humans and wolves.

Writing

- Have the students write a letter to the provincial ministry concerned suggesting that wolves should be protected or unprotected, and explaining why they feel as they do. Mail the letters. If and when replies are received, have the students share them to discuss whether they consider the explanations satisfactory. Why or why not?
- Arrange with a subject teacher to have the students write an explanatory paper relevant to the subject matter they have been studying in that class.

Viewing

- Display animal pictures in which the animals appear to be communicating. Have the students speculate about what is being communicated, telling what clues led them to their conclusions.

At Face Value/40 SPIL

Starting Points

This selection alerts students to the variations of human facial expression and the misunderstandings that can result. Ask the students if they have ever tried to pretend they felt something that they didn't: interested when they felt bored, happy when they felt miserable, unconcerned when they felt hurt, apologetic when they felt angry. Have them discuss their feelings and their reasons for hiding the true ones. Discuss the importance of facial expression as one of our ways of initially assessing each other. Collect pictures of people with different facial expressions—mean, friendly, distraught, tense—and show them to the students, encouraging them to give their reactions. Are we always correct in our interpretation of facial expressions? Discuss with the students the meaning of the expression “at face value.” Have them read the introduction and approach the selection with a view to finding out something about what our faces don't tell, as well as what they do express.

Talking Points

- Ask the students if any of them have seen Lon Chaney or any other silent movie actors. To help them appreciate this form of communication, show them a movie or a TV program without sound. Note that expressions were exaggerated in silent films (and in pantomime) to make up for the lack of verbal communication.
- Discuss masks. We “mask” our true feelings sometimes. Other cultures have used masks to inspire fear, respect, reverence. Actors used to use masks in plays when they were playing the part of certain characteristics, such as greed or idleness.
- Do the students agree with the interpretation of the expressions in the illustration? Why or why not?
- Have they ever run into difficulty interpreting an expression on the face of someone from another culture? Have them share any such experiences.

Skill Points

Use with the section Learning to Develop Writing Formats—Descriptive Paragraph (SPIL, p. 42)

Writing: Learning to Develop Writing Formats—Descriptive Paragraph

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing—descriptive paragraph

- Have the students re-examine the illustration in the selection “At Face Value.” Have them verbally describe the facial features that make up the various expressions.
- Ask them how they would go about describing a person with a worried facial expression. As a class, compose a topic sentence and write it on the board.
- Have the students provide descriptive details about the person's eyes, eyebrows, mouth. They may wish to add details such as worry lines. List the details on the board.
- Have the students suggest a concluding sentence, summing up their description. (If there is any difficulty, you could provide several possibilities and have them discuss which is best and why.)
- Work from your outline or have the students write the paragraph individually. Point out that their topic sentence introduces the subject of the paragraph. Note that the details they supplied develop the idea presented in the topic sentence. Point out that the concluding sentence sums up the subject of the paragraph, and may even be a restatement of the topic sentence.
- Have the students complete the Activity on page 43 of their text.

Loneliness/An Understanding/ The stranger/44-45 SPIL

Departure Points

Research

- Have the students keep a collection of newspaper cartoons. What expressions do the characters generally have? Does the expression fit the cartoon character's personality? Do the expressions appear difficult to draw? Are they expressive?

Art

- Have the students draw their own cartoon (single or multi-frame). They may use stick figures if they prefer, but the faces should be expressive. Have them share their cartoons, covering the dialogue, and have other class members guess what feelings the characters are expressing.

Viewing

- If you have access to someone who does mime, invite him or her to the classroom for a demonstration. Failing that, a film about mime or an old silent movie would provide material for further activities.

Drama

- Have the students work in groups, preparing brief pantomimes. Let the other students try to guess what is being mimed.

Writing

- Tell the students: Write a letter to a friend, describing how you felt in one of the following imaginary situations:
 - getting the summer job you wanted
 - winning free tickets to a big rock concert
 - scoring the winning point in an important game for a school team.

Starting Points

These three poems deal with communication and the lack of it between adolescents and their peers or parents. They offer students different perspectives on the subject, movingly expressed by Canadian student writers. Ask the students whether they have ever written a note to someone because it was easier than discussing their feelings in person. Why is it sometimes easier to write one's feelings than to tell them? Would there be any advantage in writing feelings down in a poem? Ask what they would say and how they would express it if they were asked to write a poem about the state of communication between themselves and a parent or friend. Give them some time to think about it, then discuss and jot down their ideas on the board. While you read the poems to them, suggest that they listen for the feelings that are being expressed and how they are expressed.

Talking Points

- Have the students read the poems individually. What idea is each poem expressing? ("Loneliness"—the isolation everyone experiences. "An Understanding"—the understanding shared by two young people, one of whom has recently been hurt emotionally. "The stranger"—the lack of and the desperate need for communication between a father and his adolescent child.)
- Why does the poet of "Loneliness" use the word "cobblestones"? Would "street," "road," "avenue," have worked as well? (Answers will vary, but "cobblestones" evokes an uneven surface that makes walking difficult—the image of life as a rough road.)
- In "An Understanding" what is the effect of the repetition of "and you smiled back"? (The words symbolize the understanding and caring the two are experiencing. In the first instance, the smile is in response to the first cracking of the poet's hurt defence as she "broke into a smile." In the second instance, it's a response to the complete "opening" to the "you" in the poem.)
- In "The stranger" what is the significance of the word "dexterity"? ("Dexterity" refers to intellectual as well as physical dexterity. Irony, too, may be intended, in that the father's dexterity does not extend to the adolescent's needs.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

appreciate and understand elements of author's craft

- Ask the students if they can see a picture painted by each poem. What is it? What words create the picture?
- What does each picture have to do with the idea being expressed in each poem?
- Help the students to see that, out of each picture or image, the poet is able to draw the idea he or she wishes to express. The lonely figure on the cobblestone road reflects the loneliness dealt with in the poem. The image of the two figures squatting on the sidewalk reflects the small haven of communication they have established. The precise father sitting behind his newspaper is safely behind a barrier to his emotions.
- How effectively does each poet communicate, using these concrete images? Could the ideas have been better expressed in a paragraph? a play? Students might try rewriting at least one poem as a paragraph to discover that the emotional impact is different and must be obtained in different ways when another genre is used.
- You might discuss with students the ideas and language in each poem. Are they simple or complex? effective or not? Explain that "Loneliness" pairs simple language with a simple idea. "An Understanding" uses very simple language in such a way that the writer communicates her sense of confusion. She also manages to express the give and take necessary for true communication. "The stranger" uses more formal language that effectively contrasts with the simple, desperate plea for communication and understanding.

- Each poem has certain stylistic features that can be discussed with the students in terms of usefulness and effectiveness. “Loneliness” uses one ellipsis and only end punctuation. It seems to communicate a sense of disorientation, as though the “head full of pain” makes the writer blind to what is near or far away. “An Understanding” uses a lot of punctuation, producing an alternately jerky and flowing effect. The impression given is of the hesitancy and tentativeness of new communication, especially coming after deep hurt. “The stranger” uses little punctuation, other than unusually placed capitals. The style of punctuation assists in producing the effect of the eyes jumping from story to story. The capitals rivet the reader’s attention on the capitalized word, focussing on what seems to be important to the newspaper reader. The use of capitals in pronouns referring to him elevates him to a position of importance, a person whose attention would mean a great deal but would require proving oneself worthy. As the poem progresses, the capitals are no longer used, and “He” is reduced to an ordinary mortal who can’t take the time or trouble to communicate with his child.

Departure Points

Writing

- Use the Activity on page 45 of the student text.
- Have the students take a portion of a personal letter, some class notes, or a memory and recreate it as a free verse poem.
- Have the students write a brief description of “He” in “The stranger,” the way they see him.

Speaking/Listening

- Encourage the students to read their poems to the class to share their feelings.

Cultural Frustration/83 SPIR

Starting Points

This poem describes the frustration of a young man who deeply feels the communication barrier between himself and his Ukrainian grandmother. Students can appreciate the fact that there are times when a great desire for communication exists, yet it still cannot occur. As you read the poem, have the students listen to find out what the author's feelings are and how he expresses them.

Talking Points

- What experience is the poet describing? (He is describing the experience of paying a summer visit to his grandmother, being aware of the language barrier between them, then of her phone call after the summer when he doesn't understand her and thinks she is a stranger.)
- Reread the lines, "...you look at her/and wonder about the thoughts/she can't express." Is "she" not able to express them or are "you" not able to interpret them? Does this have anything to do with the quote by Pearl Buck at the beginning of SPIL Chapter 2? (The grandmother can express her thoughts but not in a language her grandson will understand—it is actually his perception that she can't express them. Using the terms of the quote by Pearl Buck, it would be of no advantage to the grandmother to "express" herself, since these expressions wouldn't "pass into communication" without the help of the absent "mother-interpreter.")
- Note the line, "You try to understand her gestures." Recall the selection, "At Face Value." Is there a connection between that selection, the line just quoted, and the title of this poem? ("At Face Value" refers to the need to understand the cultural background of a person with whom you are trying to communicate. The "frustration" of the title refers to the frustration experienced when an individual does not understand another culture. The grandmother's gestures are incomprehensible because her culture and background are still a mystery to the writer of the poem.)
- What does the line "Our leaving is kisses and hugs" mean? (These are "gestures" that both understand; words are unnecessary. The line describes a small oasis of understanding in a desert of non-communication.)

Departure Points

Reading

- Have available other poetry collections for the students to peruse and enjoy. What feelings expressed by poets appeal to them most?

Speaking/Listening

- Have students with relatives from other countries briefly describe the means they use to communicate.

Viewing

- Obtain a book of photographs by Karsh from the library. Allow opportunities for the students to look at them and tell what they think Karsh saw in the person's face and tried to communicate.

A Certain Magic/84 SPIR



Starting Points

Two excerpts from a book form this selection, which tells a moving story of communication between generations. The young girl, Jenny, makes a trip back through time (in a sense) and, in so doing, heals her aunt's childhood wounds. Ask the students whom they talk to when they want to share something important. Is it always possible to tell everything to one's friends? parents? Why or why not? Explain that the girl in the story they are about to read had an aunt in whom she confided and who confided in her. Have them read the introduction to familiarize themselves with the background of the story. Explain that the first part of the story consists of an entry in Aunt Trudl's notebook, so the language and spelling will be that of a young girl for whom English is a second language.

Talking Points

- What is the effect of the spelling and syntax used by the author in Aunt Trudl's notebook entry? What kind of changes does Trudl make in the English spellings? Is there any consistency? (It establishes authenticity. She leaves out silent letters, e.g., "coud," "dredfully"; she frequently spells words as they sound, e.g., "wedjed," "budjed", "hinje"; she sometimes spells according to logic rather than rules, e.g., "sayd.")
- Do you agree that the author has made her story and characters very realistic? How? (She has included a lot of detail which gives the reader a clear impression of her characters' feelings: Trudl—worried and frightened; Jenny—excited and full of anticipation. She has used the authenticity of spelling and syntax. She paints the characters very differently: Trudl withdrawn and unable to share her fears; Jenny open and communicative.)
- Why did it "bother" Jenny that she didn't know how her aunt would look when she saw Felicity-Emma? (Jenny was afraid Aunt Trudl might feel she had been prying into her life—she wasn't sure if her aunt would be delighted, unhappy, or angry.)
- Did you understand Jenny when she tried to describe the way she wanted to paint Aunt Trudl? Why wouldn't she "make it like a photograph"? (She felt that a photographic type of painting wouldn't fully show the gamut of feelings she saw Trudl experiencing at that moment.)
- Use the To think about on page 91 of the student text. (Jenny and Aunt Trudl are both understanding, enthusiastic, and emotional.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
evaluate and judge ideas to determine feelings

- Invite students to skim the selection for details that reveal Trudl and Jenny's personalities. List them and discuss what kind of people they are.
- Ask what is revealed about Trudl and Jenny through their actions?
- Ask what the story gains from being told via the notebook entry, rather than by simply having Jenny tell what she read there.
- Do the students think Jenny was right to follow up on what she knew of Trudl's past life? What awareness does it reveal in her of Aunt Trudl's feelings?
- What were Aunt Trudl's feelings when she saw Felicity-Emma? Does the part of the story describing that moment provide any clues, or could that description apply to a positive or negative response? Why?
- Use the To do on page 91 of the student text.

Departure Points

Reading

- Have several copies of the book *A Certain Magic* available and encourage the students to read it.

Art

- Have the students paint Aunt Trudl as Jenny wanted to paint her. How could they communicate her feelings?

Writing

- From what they know of Aunt Trudl or Jenny, have the students write a brief character sketch describing one of them.

Drama

- Have the students dramatize the meeting at the airport between Aunt Trudl and Jenny. Then have them try it with Trudl's response being one of anger. What will Jenny say? How will she explain what she has done?

A Gift of Magic/46 SPIL

Starting Points

In this selection a young girl with psychic gifts goes back in time (literally) to her grandmother's deathbed and learns something of what is expected of a person with a special gift. Ask the students if any of them have any special talents in music, art, athletics. Are they taking lessons, practising, using their talent in some way? What happens when they don't make use of it? Tell them they will be reading about a girl with a special talent who, through fear, has been reluctant to use it. Ask them to think how they might feel in her position as they read the selection.

Talking Points

- What actually happens in the selection? Does the author convince you that it actually happens? (Nancy goes back in time to the moments before her grandmother's death.)
- Who is Elizabeth? How do you know? (Elizabeth is Nancy's mother. In talking to Nancy's grandmother, Elizabeth refers to her as "Mother.")
- What are Nancy's feelings after the experience at her grandmother's bedside? Is her confusion understandable? (She's exhausted, elated, surprised, incredulous. Her confusion is understandable because what had happened seemed momentous, yet it had happened so easily.)
- It was "like opening a box and finding that it had no bottom, that you could reach down and down and down inside of it and never find it empty and never find an end." Is this a good description of Nancy's experience? (Answers will vary.)
- Discuss the questions following the selection on page 49 of the student text.

Skill Points

Use with the section Learning to Develop Writing Formats-Friendly Letter (SPIL, p. 49)

Writing: Learning to Develop Writing Formats-Friendly Letter

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing-friendly letter

- Ask the students how many of them write letters to friends from time to time. Ask them for a one-word description of the kinds of things they write about. Jot them down on the board.
- Discuss with them the technique of jotting down quick notes to oneself while writing a letter, so as to remember everything that is to be included.
- Suggest that Nancy might want to write about her experience to a friend. What would she write?
- Have the students quickly scan the selection and jot down Nancy's experience in point form.
- Have them check the details they wish to use in their letter. Some may want to use the entire experience; others may want to start at the point where she feels she is in her grandmother's room. Explain to the students that, just as in writing a letter about an experience of their own, they have the right to add or delete details in this case, too.
- As a class, set out the letter on the blackboard, so that the students can clearly see where the return address, date, and salutation go. Tell them that it is not necessary to include the recipient's address in an informal letter.
- Have the students use the details they chose from the story to compose the body of the letter.
- When this is complete, discuss appropriate closings.
- Have the students share their letters. What kind of variation among letters is there? Did some students make the incident more exciting than others? How? Discuss particularly well-written letters with the class, pointing out their strengths.
- Have the students complete the activity on page 49 of their text.

Departure Points

Reading

- Provide copies of *A Gift of Magic* and encourage students to read the entire book.

Speaking/Listening

- Have the students prepare a TV or radio interview in which an interviewer talks to Nancy about her experience. What details will Nancy have to produce to convince the audience that her experience didn't simply take place in her imagination? How skeptical will the interviewer be?

Research

- Have the students do some reading to find out what they can about precognition and retrocognition.

Starting Points

This selection attempts to broaden the students' concept of communication by examining communication through the arts. Recall Jenny's desire to paint her aunt in "A Certain Magic." Through discussion, bring out the fact that a photographic type of painting would not communicate what Jenny wanted to express. Note that artists are trying to express something through their paintings, whether a simple or a complex idea, a mood or a moral. Through discussion, lead the students to see that all forms of art involve an attempt by artists to express their feelings and communicate them to others.

Talking Points

- What is being expressed in the examples of art in the text? (Answers will vary—stress that disagreement is quite acceptable.)
- Which examples do the students like and which do they not like? Why? Why not? (Answers will vary.)
- How might each artist react to your feelings? Would he or she prefer a strong negative reaction to an unconcerned shrug? Why? (The artist might be trying to provoke a strong negative reaction.)
- Play some musical selections that suggest some scene or experience (Smetana's "The Moldau," "Mars" by Holst, or any other evocative piece. Include some popular music.) What does it suggest to the students? Was the artist successful in communicating what he or she intended? Why or why not? (Answers will vary.)
- People's tastes in the different forms of art vary immensely. In painting, some people like Norman Rockwell, some like Emily Carr. In music, some people like Anne Murray, some like Gustav Mahler. Often people who like one kind of painting, music, or dance will look down on those who like other kinds. Why? (Answers will vary.)
- Why are so many artists not appreciated until after they die? (Answers will vary.)
- Use the Activity on page 51 of the student text.

The Dead Indians Speak/92 SPIR



Departure Points

Speaking/Listening

- Have the students bring in examples of art that “say something” to them and briefly tell the class what the example they have chosen communicates to them. Encourage discussion.

Viewing

- Use posters to set up an “art gallery” featuring different styles of paintings by famous and not-so-famous artists through the years—the more variety, the better. Encourage students to discuss what is being communicated and what constitutes “good” art.

Reading

- Have on hand some copies of the biographies of artists for students to read. Your librarian can probably help you locate appropriate biographies and autobiographies that will tell about the artist’s struggle to communicate. (Emily Carr’s biography by Rosemary Neering is a good example.)

Writing

- Have the students select a favorite artist (any medium) and write a description of what they feel the artist is trying to express. Examples of his or her art should be included.

Starting Points

This selection builds on the idea of communication with the past through archaeology and extends it by suggesting that such communication can also take place through the use of psychics. Ask the students if they have any photographs or objects that bring back memories of past events and people. Allow some time for students to talk about these objects. Ask them if they think it might be possible for a stranger to take that object and use it to tell about them and their experiences. Explain that some people believe there are people with psychic power—the ability to communicate with another person, perhaps in another time, through objects. Allow time for the students to discuss this phenomenon and whether or not they believe in it. On the board, keep track of their ideas in “pro” and “con” columns. Have them read the selection with an open mind, using the marginal notes to enhance their understanding.

Talking Points

- Would archaeology be an exciting career to have? a frustrating one? Why? (Answers will vary, but students should grasp the need for patience, the nature of the sometimes tedious work, along with the exhilaration of an important find.)
- Do you think Professor Emerson would have been eager to have someone like George work with him? (He would have appreciated the help and extra information, but judging from the amount of prior testing, he was wary at first—a person of his eminence would not have wanted to risk becoming a laughingstock.)
- Were the questions Professor Emerson asked about George’s ability relevant? Would you have asked them? What others would you like to ask? (Answers will vary.)
- Use the To think about on page 99 of the student text. (Answers will vary.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas according to fact/opinion
 evaluate and judge ideas in terms of worth, acceptability
 draw conclusions based on information

- Recall with the students their feelings about psychic phenomena prior to reading the selection, using the “pro” and “con” record you kept.
- Have the students skim the article, jotting down points that convinced them or might convince others of its reality. (Suggest that those who believe in it try to find details to convince others; those who didn't believe in it, but were converted, find details that convinced them; those who still don't believe should note where in the article their doubts are aroused and their questions left unanswered.)
- Have the students scan for “opinion” words. Where do they occur? Do they occur among the points the students have selected for the purpose of convincing others? If so, do they make those points less valid?
- When the author uses opinion words, does he make it obvious that he is stating his opinion? What effect does this have?
- Use the To do on page 99 of the student text.

Departure Points

Research

- Have the students look for other cases of psychic aid (solving crimes, for example). Have them share their findings and discuss how convincing the information is.

Speaking/Listening

- Sometimes people seem to dream about future events or about other kinds of psychic phenomena. Encourage students to discuss their own and other people's dreams of this nature.

Reading

- Provide books about well-known psychics like Uri Geller. Allow students time to read and discuss these books.
- Provide copies of *Psychic Mysteries of Canada* by A.R.G. Owen and encourage students, especially the better readers, to read it.
- Some students might be interested in investigating Canadian ghosts and poltergeists. You can obtain a number of suitable books from the library for students to peruse.

Cartoon/51 SPIL

Starting Points

This cartoon takes a humorous look at human and plant communication. Ask the students how many have ever talked to a plant. Do they believe communication with plants is possible? Can they think of advantages and disadvantages of being able to communicate with plants? List them on the board. Ask the students to read the cartoon to find out, in this instance, whether a plant's ability to speak proves advantageous or otherwise.

Talking Points

- What makes the cartoon funny? (the absurdity, the fact that the plant takes advantage of the human, the idea of the plant having a cousin in Peru)
- Would it be possible to produce a funny cartoon based on the advantages rather than the disadvantages of plant communication? (It probably wouldn't-much of the humor in a cartoon of this type lies in the fact that the plant makes life difficult for its owner.)
- How does the actual drawing enhance the cartoon's humor? (It makes the human look stupid and easily outwitted.)

Skill Points

Use with the section Learning to Develop Writing Formats-Monologue (SPIL, p. 52)

Writing: Learning to Develop Writing Formats-Monologue

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing-monologue

- Bring in recorded examples of monologues (Bob Newhart, for example) and have the students listen as you play them.
- Discuss the technique of the monologue, bringing out the fact that, although the person speaking is alone, he creates the impression that someone else is present, repeating the person's supposed responses to his comments and questions.
- Show that, in a comic monologue, the humor is created frequently by the fact that the audience and the person to whom the monologist pretends to be speaking know or suspect things that the monologist doesn't know.
- Have the students find examples of monologues (comic or dramatic) to bring in, share, and discuss.
- Use the activity on page 53 of the student text.

Departure Points

Writing

- Have the students write what Judy (page 52) might have said in her response to the monologue.
- Have the students select various flowers and leaves they like or dislike. Have them write comparisons according to their feelings, e.g. Your leaf is like a scrawny green hand.
- Dramatic monologues can be found in plays. Comedians deliver comic monologues. What kind of response might each receive that would tell the speaker he or she had communicated? Ask the students to recall the response they made to the poems on pages 44 and 45. These, too, are monologues.

Reading

- Have the students collect *Ehore* comic strips if available, for a humorous look at communication with plants.

The Hallucination of Mr. Butt/100 SPIR



Starting Points

In this selection students enjoy the humorous effects of lack of communication, when someone refuses to hear what is being said to him. Prepare a brief, simple script that you and a student or two students can act out. The script should involve lack of communication carried to the point of absurdity; for example:

What's your name?

My game? What do you mean, what's my game?

No, your name, your name.

Well, checkers is a favorite. Let's see if I can think of the name of another one. . . .

Bring out the fact that such exchanges can be hilarious for the listener, but frustrating in the extreme for the person who is trying to communicate. Explain that in the selection they are going to read the same phenomenon will occur. Suggest that they watch for moments of frustration as they read. Have them read the introduction before proceeding with the selection and suggest that they use the marginal notes for further appreciation of the selection.

Talking Points

- Can you tell what Mr. Butt's acquaintances in this story are really thinking? How? (Yes, you can tell they are thinking the opposite of what Mr. Butt believes. We can tell because we have been in, or can picture ourselves in, identical situations.)
- At what point did you realize what Jones's true feelings were? How did this knowledge affect your reading of the rest of the story? (Probably as Mr. Butt describes his first visit to the Everleigh-Joneses. This knowledge adds to the humor and enjoyment of the story.)
- Would the story have been as funny if the Everleigh-Joneses had reacted in a normal way to Mr. Butt's "help"? (No, they probably would have become angry, and Mr. Butt would then have been hurt and uncomprehending.)
- What do you learn about the character of Mr. Butt? What does it add to the story? (He is well-meaning, outgoing, benevolent, tactless, insensitive to people's feelings—all of these characteristics are exaggerated in the story situation and add to its humor.)
- What is the purpose of the storyteller? (By posing the questions he does, he either moves the story along or helps to point up the absurdity of what Mr. Butt is doing.)
- Use the To think about on page 109 of the student text. (Answers will vary. We can find the situation both amusing and frustrating. Leacock's exaggeration, the clever way of having Mr. Butt misinterpret everything, and repetition of words and phrases all add to the humor.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas to determine humor
determine the author's purpose in terms of
language choice

- Have the students skim the story to find instances where they particularly enjoy what the author is saying.
- Have them note these instances and orally tell what they find amusing. Note them on the board.
- Have the students check the instances in which the author's language is the source of the humor.
- With the class, analyze each of the examples given by the students so that each technique for creating humor can be classified (sarcasm, exaggeration, misunderstanding, language).
- Have the students individually skim the selection to find further examples for each category.

Departure Points

Writing

- Have the students use techniques similar to those Leacock uses to write a humorous piece of their own.
- Have them be Mr. or Mrs. Everleigh-Jones and write a letter to Mr. Butt telling him as pleasantly as they can why his presence is not required in their home. Extend by having the students exchange letters and be Mr. Butt as they write a response.

Reading

- Have some books containing humorous writing available for the students to read. Encourage them to select favorites and discuss the reasons for their choices.
- Encourage further reading of Stephen Leacock's work. Your librarian should be able to provide you with materials.

Speaking/Listening

- Encourage the students to prepare and present humorous dialogues for the entertainment of the rest of the class.
- Play a recording of "Who's on First" by Abbott and Costello.

Drama

- Use the To do on page 109 of the student text.

New Communications and the Developing World/110 SPIR



Starting Points

Excerpted from a recent article, this selection alerts students to the common means of technological communication we have at our disposal and the impact they are having on developing countries. Ask the students when they last used a telephone, a radio, a television. Explain that there are countries where these devices still are not commonly available. Such is the case in the Third World. Point these countries out on a map. Encourage some discussion among the students so that they can pool what they know, leading them to realize that these are developing countries, with major changes in many areas of life taking place at a rapid rate.

Talking Points

- Do you agree that “a reliable telephone system must surely have the first priority”? Why or why not? (Students will probably agree with the author’s reasons. Encourage them to add others. Some may disagree. They should give reasons for their opinions.)
- Why do you think Clarke, as the dictator of a poor country, would choose radio over a telephone system? Do you agree with him? What might be the disadvantages? (A dictator could reach many more people over the radio, sending out propaganda to suit his or her purposes.)
- What does the author mean when he says electronic tutors “could trigger as big a quantum jump in mass education as did the invention of printing”? How would you feel about having an electronic tutor? (As with printing, electronic tutors would allow for greater dissemination of materials. They could go to places where trained people were unavailable. Encourage the students to discuss the pros and cons of electronic tutoring: flexibility, expertise, impersonality, possible propagandism.)
- Use the To think about on page 113 of the student text. (Answers will vary.)

Departure Points

Research

- Have the students do some research on the Third World. What can they find out about the need for communications and the present state of such systems? Have them report orally.
- Use the To do on page 113 of the student text.

Reading

- Arthur C. Clarke has been a controversial figure in the past, making predictions that were scoffed at and later proved correct. Encourage the better readers to read more of Clarke’s writings and provide opportunities to discuss his predictions.

Writing

- Have the students pretend each is a dictator of an impoverished nation. Have them write a speech they would deliver over the radio to the nation. What will they tell the people? What will they exhort them to do? Encourage the use of sound effects on the tape, such as military music and cheering.

Art

- Have the students design a poster to communicate some idea to the people of a developing nation (for example, your country needs you as a soldier, a farmer, a professional person, a parent).

Prisoners of Paradise/114 SPIR



Starting Points

Since World War II, scientists have been trying to make contact with extraterrestrials using radio telescopes. This quest is known as SETI (Search for Extraterrestrial Intelligence). Some scientists believe a cosmic “library” could develop, linking civilizations and imparting information which is billions of years old. In the selection which follows, a brief encounter between an alien and a human is seen from the alien’s viewpoint and produces unexpected results. Write on the board: Extraterrestrial visitors should be shot on sight. Stimulate debate about UFOs and aliens visiting earth—what are the students’ opinions and feelings? Tell them they will be reading a fictionalized account of a meeting between an alien and a human. Direct them to read the introduction to the selection and then the selection to find out what results from such an encounter.

Talking Points

- What appears to be the purpose of the veils’ lives? Does it seem satisfying to you? (Their purpose seems to be to go to the mountains and create their carvings. Answers will vary as to whether such a life would be satisfying, but students should consider whether art can be truly satisfying to the artist if there is no one to appreciate it.)
- How did the veils feel about their telepathic communication? How do you know? (It meant a great deal to them: Shaaman savored it and accepted it “gratefully”; she cut herself off from it “reluctantly”; she referred to it as “that magnificent golden thoughtweb”; she was distressed when it was withdrawn from her.)
- How do you know Shaamon’s race was an old one? (advanced communication, dying world, many things forgotten, science a thing of the past)
- Why was the knowledge Shaaman gained from the human so dazzling to her? (The veils used no color in their work and Shaaman visualized new art forms developing from its use.)
- Use the To think about on page 127 of the student text. (Answers may vary. The students should understand the connotations of “prisoners” and “paradise” and the apparent mutual exclusiveness of the terms.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which establish setting

gain understanding of details which establish a point of view

- Have the students reread the first paragraph, noting the details that indicate the character being described is not human and the setting is not earth.
- Have them look for further details about the environment in the remainder of the selection and jot them on the board. When the students feel they have found them all, have one of them put all of the details together and describe Shaaman’s world.
- Check to see if the other students agree with the description. Make sure the students note the careful use of descriptive language—if they have failed to do so, have them search the selection again for examples.
- Have the students list the feelings Shaaman experiences as the events of the story take place. What are her impressions of the human? her feelings toward him? (Would the human be so described if another human were describing him?) Explain the irony of the description of the veils in the first paragraph compared with the human’s experience of Shaaman as a “beer mat.” What does the story gain by being told from Shaaman’s point of view?
- Use the To do on page 127 of the student text.

Departure Points

Writing

- Communication with extraterrestrials has been established. Have the students write a letter to a cosmic pen-pal. What will they tell him or her about their own lives? What will they ask about extraterrestrial life?

Speaking/Listening

- Have the students pretend to be extraterrestrials and compose a song to be performed for earth people. Encourage the students to be as inventive and “unearthlike” as possible in their language and music.
- Have some students look for information about SETI and prepare an explanation of the organization and its work for the rest of the class.

Drama

- Have one group of students act as extraterrestrials and one group act as human beings. They are attempting to communicate with each other. What are they trying to say? At what point does each group recognize a gesture from the other group?

Viewing

- Have the students prepare drawings or paintings of aliens for display in the classroom, accompanied by a brief descriptive paragraph of the alien as seen by another alien, and one as seen by a human.

Starting Points

This poem describes the way a writer works like a spider, spinning a web that will reach across an open space to another person. Ask the students if they have ever watched a spider at work. Discuss the way it spins a web between two walls or parts of a fence. Note the apparent fragility of the web, balanced against its strength. Tell the students that the poem they are about to hear uses the image of the spider. Ask them to listen as you read, to find out how the image is used and whether it is a successful image.

Talking Points

- Have the students read the poem themselves. How is the image used? Is it successful? (The spider is compared to the writer; the web is made by the words the writer uses; the emotional space between people is spanned by the words, just as the physical space between two walls is spanned by the web; the web of words seems to dance against the sky in the way a web does when it quivers in the sunlight. Students will probably agree that the image is effective.)
- Does the language add to the image and overall effect of the poem? (The alliteration enhances the weaving effect, the softness of the silken threads; the “p” sounds give the impression of words pattering down on the page.)
- Do writers really “span the spaces” between people? (Answers will vary.)

Departure Points

Reading

- Have the students find the work of a writer who “spans the spaces” for them. They can share his or her work with other class members.
- Have the students collect poems that “span the spaces.” Share them and make the class favorites into a booklet called “Spanning the Spaces.”

Writing

- Discuss with the class other ways in which spaces can be spanned (for example, with letters, radio waves). Have the students write a free verse poem to another person with whom they want to communicate. Have them use a specific image of communication and build their poem around it.

To a Poet a Thousand Years Hence/128 SPIR

Starting Points

In this poem the poet pretends he has been dead one thousand years and sends a message to a modern poet to find out if the good things he had appreciated in life are still enjoyed. It should help the students toward a sense of time and to appreciate the passing on of feelings and ideas from one generation to another. Ask the students if any of them have photographs of grandparents or other relatives who have been dead for some time. Through discussion, bring out the fact that the photographs show how looks are passed from generation to generation. Ask what the students would do if they wanted to find out about the past, leading them to the understanding that books and diaries provide a written record that can be useful to other generations. Tell them they are going to hear a poem by a poet who is writing as though he has been dead for a thousand years. Suggest that they listen to hear what the poet has to say to a modern poet.

Talking Points

- What is the poet's message? (Enjoy the intangible joys that life offers, among them the emotions that allow the reader to understand the poet.)
- Who was Maeonides and why is he mentioned? (Maeonides is another name for Homer, the author of the *Iliad*, the epic poem that chronicled a series of disastrous Greek wars. The poet includes the reference to Homer to show the futility of war and the fact that, Homer having written about it so long ago, nothing more needs to be said on the subject.)
- Why must the words be read out "at night, alone"? (People alone at night tend to be more introspective, more vulnerable to emotions, their own and those of others.)
- Is there an overall feeling that communicates itself through the poem? (Melancholy at being unable to know the poet a thousand years hence, mixed with satisfaction that understanding has taken place.)
- Are the poet's words effective "messengers"? (Answers will vary.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

determine the author's purpose in terms of language choice
appreciate and understand elements of the author's craft

- Have the students reread the poem and discuss its purpose: a simulated attempt at communication across the centuries with another poet.
- Have the students note the words that indicate the poet is speaking from another time. (Make sure they know the meaning of "archaic.")
- Have them note the repetition of "never" and "un" (unseen, unborn, unknown). Note that they emphasize the fact that the poet will never know the person to whom he is speaking.
- Have the students note the effect of the juxtaposition of stanzas two and three, and the effective contrast thus made.
- Discuss the effect of the line, "I was a poet, I was young" so that the students come to identify with the poet. Lead them to realize that they, too, have a span of time in which to live and will be able to communicate with someone a thousand years hence only through the written word, or its modern equivalent.
- Discuss the final three words. Do the students "understand"? If not, why not? If so, does this mean the poet has succeeded in his purpose?

Departure Points

Writing

- Have the students write a letter to someone a thousand years hence. What will they hope is still available to enjoy? What will they feel is unimportant?

Speaking/Listening

- Have them write a poem "To a Poet a Thousand Years Gone," responding in four-line stanzas to this author's poem. Have the poems read to the class.

VOCABULARY STRATEGIES/SPIR

In Chapter 1 the students were encouraged to make use of context clues in order to arrive at a satisfactory understanding of difficult vocabulary. That strategy can be usefully employed to decode many words in this chapter. This chapter uses some technical vocabulary, much of which is defined in a restatement appearing after “or,” “that is,” “in other words,” or after a comma, a dash, or in brackets. Suggest that the students be alert to such clues. Another strategy the students should find helpful in this chapter is structural analysis. The two strategies are presented following the word list.

from “What Is Communication?”

- elaborate (context)
- attitude (restatement)
- obscured (context/contrast)

from “Karen Pryor and the Creative Porpoise”

- curator (context)
- conditioning (restatement)
- improvise (context)
- oceanarium (structural analysis)

from “The Dead Indians Speak”

- laborious (structural analysis)
- cultivated (context)
- effigies (context)
- pseudonym (context)
- contemplated (context)
- intermittent (structural analysis)
- intuitive (restatement)
- pedantic (context/contrast)
- problematical (structural analysis)
- prudent (context)
- incarnations (context)
- illusory (structural analysis/context)

from “The Hallucination of Mr. Butt”

- animated (context)
- delirious (restatement)
- assiduous (context)
- nonplussed (context)
- furtive (context)
- apprehensively (context)

from “Prisoners of Paradise”

- vestiges (context)
- predators (context)
- imperceptibly (context)
- grotesque (context)
- impinging (context)
- stylized (context)
- rebuff (context)
- contamination (context)
- implements (restatement)
- component (context)

from “What Is Communication?”

- attitude—Have the students note the definition given in brackets

from “Karen Pryor and the Creative Porpoise.”

- conditioning—Have the students note the definition in the sentence preceding the word.
- oceanarium—Have the students break the word into two parts, “ocean” and “arium.” They should be able to associate the word with aquarium, another clue to its meaning.

from “The Dead Indians Speak”

- laborious—Have the students note the root word and its meaning for clues to the meaning of the whole word.
- intermittent—Have the students note through context that the research took place over two years. Have them note the prefix “inter” and tell what clue that provides to the word’s possible meaning.
- intuitive—Draw the students’ attention to the clue words “that is,” indicating a restatement.
- problematical—Have the students break the word down to its familiar root for clues to its meaning.
- illusory—Students can use context and contrast clues to understand this word. They can also break the word down and see what others they can suggest from the same root.

from “The Hallucination of Mr. Butt”

- delirious—Have the students note the brackets signalling restatement.

from “Prisoners of Paradise”

- implements—Have the students note the progression of logic that requires the repetition of “implements” or a synonym.

LEARNING TO REVISE/SPIL

Understanding how to edit/53

Editing involves revising and polishing a piece of writing so that it is in the best possible style and format for its intended audience.

The focus in this chapter is on audience.

- To demonstrate the effects of different audiences on a writer's work, write on the board a series of brief directions for making popcorn, such as would appear on a package.
- Divide the class into two groups and have half write the directions for a five-year-old. Have the other half write them for a student from another country who understands little English (drawings are permissible).
- Compare the two sets of directions and discuss any difficulties students may have had with the assignment. Note that this is an extreme case, but that different audiences do make different demands on the writer.
- Have the students continue with the activities under Learning to Revise, page 53.

Understanding how to craft effective sentences/54

- The students should have little difficulty with the sentence-combining material. You might provide several examples on the board for the class to work with before they begin to work individually.
- Alternatively, students could work with partners to combine sentences. If you have access to a word processor, it could be used for such exercises.
- Suggest that the students look through the selections and their own private reading to find other examples of sentence-combining. Have them give reasons for their choices.

SUMMARY/SPIL

- The SPIL "Summary" (page 57) provides a brief recap of the major language tasks and writing models the students have encountered throughout the chapter. It then presents ideas for extension of the knowledge and skills that have been acquired, and for the publication of student writing.
- Have the students read the section entitled "In this chapter you have" and have them orally summarize what they have explored and learned.
- Under the section beginning "Will you," discuss the possibilities for carrying out the three suggestions. Perhaps students would be willing to share portions of their own letters or letters they have received in order to derive inspiration from each other.
- The section beginning "Could you" provides opportunities for the students to explore beyond the bounds of the classroom and the subject area. Have them tell you the different types of writing they are currently developing, both in school and privately. Encourage them to brainstorm the most effective ways of dealing with their tasks, focussing on ways of using this chapter's formats in other kinds of writing.

CULMINATING THE THEME/SPIR

• Invite the students to prepare a communications network with branches representing as many aspects of communication as they can think of. Some branches will have smaller branches. For example, the students might have a branch titled “emotional communication.” That one could branch into communication with plants, human beings, pets,

extrasensory communication. Some small branches might be repeated along several main branches. Have the students begin by deciding as a class what their main heads will be, then split them into groups so that each group can develop one main head. Discuss as a class before constructing the network.

EVALUATING THE THEME/SPIR

• The “Summary Activity” (SPIR, page 129) focusses on evaluating the success of each author in the chapter in communicating with his or her audience. Responses to the chart might be similar to the following.

Note that there will be varying responses in columns three and four because each student is a different “audience.”

Title	Author’s Purpose	Successful or Not?	Why?
What is Communication?	• defines communication and who can do it	Answers will vary.	Answers will vary.
Each Other	• communication banishes fear and prejudice and vice versa	Answers will vary.	Answers will vary.
Karen Pryor and the Creative Porpoise	• information about training programs involving dolphins	Answers will vary.	Answers will vary.
Cultural Frustration	• difficulty of communicating with someone from another culture	Answers will vary.	Answers will vary.
A Certain Magic	• communication can span generations and oceans	Answers will vary.	Answers will vary.
The Dead Indians Speak	• people with confirmed psychic ability can be used to assist in the finding and interpreting of archaeological artifacts	Answers will vary.	Answers will vary.
The Hallucination of Mr. Butt	• communication breakdowns can be funny and frustrating	Answers will vary.	Answers will vary.
New Communications and the Developing World	• technology will bring about major communications changes in developing countries	Answers will vary.	Answers will vary.
Prisoners of Paradise	• an alien and a human communicate briefly	Answers will vary.	Answers will vary.
To a Poet a Thousand Years Hence	• a poet pretends to communicate his soul to a modern poet	Answers will vary.	Answers will vary.

Legacy of a Life

OVERVIEW

During this period of rapid growth and change in the students' lives, they can benefit from learning about, and possibly emulating, past and present contributors to human society. "Legacy of a Life" demonstrates how human courage, determination, intelligence, and fortitude make themselves evident in the lives of individuals and of society.

The anecdote "Someone before Us," SPIL page 60, tells about a significant encounter with the past. In "Ancestor Hunting," SPIR page 132, students learn the techniques of starting a family tree and how to interview relatives for leads on their own family ancestor hunt. Musician-songwriter Ian Thomas provokes thought about the interrelatedness of the past, present, and future in "The Runner," SPIL page 62. Students examine the life of a scientist whose persistence produced far-reaching results in "Four Years in a Shed," SPIR page 140. In "Lucy of Green Gables," SPIL page 63, the students can read how part of Canada's literary heritage came to be. A grass-roots invention in "The Day Jake Made Her Rain," SPIR page 147, reveals the amusing side of new ideas. "Grandmother Susie," SPIR page 160, challenges students to look critically at the role played by the elderly grandparent of the family in an Inuit household. Two poems, "Grandfather" and "To My Children," SPIL page 70, stimulate student interest in asking who influenced their lives. Stories

of creation form the bulk of native legends and in the play "The Clam Made a Face," SPIL page 71, a creation story is passed down. A young man wrestles with the problem of how to handle and how to understand aging grandparents in "The Visit," SPIR page 166. Feelings about close relatives are also expressed in two poems, "Uncle" and "My mother," SPIL pages 77 and 78. Students are invited to think about the origins of our human rights and freedoms in "Canada's Constitution," SPIL page 79. Not all immigrants are treated well, as evidenced in the life story "Frederick Treacher, Elmvale, Ontario," SPIR page 180. A famous woman, Martha Black, tells of a different kind of ordeal in the autobiographical anecdote "I Become a Sourdough," SPIL page 81. The feelings of the Japanese who were forced out of their homes and jobs during World War II are revealed in the poem "What Do I Remember of the Evacuation?" SPIR page 178. "Legacy of a Modern Life," SPIR page 186, presents the students with the contributions made by modern women in several walks of life. All of the above selections will enable the students to further explore known and unknown heroes of the past and present, and to help them know where they came from, whom they came from, and ultimately who they are.

SPIL

Objectives

- writing an anecdote
- arranging and carrying out an interview
- writing a script
- writing a biographical sketch
- developing a piece of writing to final draft and edit phase
- using editing techniques—revising for clarity and conciseness
- using sentence-combining techniques—embedding

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - nonfiction:
 - from *Someone before Us—Our Maritime Indians* p.60
 - from "Lucy of Green Gables" p. 63
 - from Canada's Constitution p. 79
 - poetry:
 - The Runner p.62
 - Grandfather p.70
 - To My Children p.70
 - Uncle p.77
 - My mother p.78
 - play:
 - from *The Clam Made a Face* p.71
- developing writing skills
 - prewriting:
 - discussing
 - jotting details
 - writing:
 - identifying and understanding characteristics of the anecdote p.61, **p.98**
 - identifying and understanding characteristics of the biographical sketch p.69, **p.104**
 - identifying and understanding characteristics of the script p.75, **p.109**
 - identifying and understanding characteristics of the autobiographical sketch **p.116**
 - revising
 - giving and receiving editorial suggestions p.83, **p.119**
 - revising written material p.83
 - crafting effective sentences—combining by embedding p.84, **p.119**

Products

Speaking/Listening

- listening to music **p.101**
- telling an anecdote p.61, **p.99**
- listening to and discussing songs of a Canadian musician p.62
- discussing subjects for biographies p.69, **p.104**
- storytelling p.70, **p.108**
- discussing books **p.112**
- discussing quoted material **p.117**

Writing

- writing about a legacy p.60
- writing an anecdote p.61, **p.99**
- writing a response to a song p.62
- writing a script p.76
- writing a poem p.78, **p.101**
- rewriting an anecdote as a news article **p.99**
- rewriting historical material in anecdotal form **p.99**
- writing a biographical sketch p.69, **p.104**
- writing out orally presented stories **p.108**
- writing a letter **p.110**
- writing a paragraph **p.112, p.117**
- drawing up an imaginary Bill of Rights **p.113**

Drama

- dramatizing a play **p.110**
- improvising a historical scene **p.113**

Reading

- reading classmates' anecdotes p.61
- reading early Indian creation stories **p.110**
- reading nonfiction **p.112**

Research

- researching word meanings **p.101**

Art

- painting a picture **p.101**
- creating a bulletin board display **p.104**
- finding and displaying Inuit art **p.110**
- making a personal scrapbook **p.117**

Viewing

- viewing television programs for anecdotal material **p.99**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Legacy of a Life

Focus:

society's contributors in history and the present

Topics:

- science
- literature
- history

SPIR

Objectives

- gain understanding of details which lead to characterization
- gain literal and inferential comprehension of main ideas
- gain understanding of details which establish setting
- gain understanding of details which establish a point of view
- identify and respond to different forms of writing—understanding the structure of different forms of nonfiction (anecdote, biographical sketch, article)
- evaluate and judge ideas in terms of personal experience
- evaluate and judge ideas in terms of (author's) point of view
- determine the author's purpose in terms of language choice
- appreciate and understand elements of the author's craft

Experiences

- relating ideas to be explored in the selections to personal experience or personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - from *Jake and the Kid* p.147
 - The Visit* p.166
 - poetry:
 - What Do I Remember of the Evacuation? p.178
 - nonfiction:
 - from *Ancestor Hunting* p.132
 - from *Madame Curie* p.140
 - from *My Name Is Masak* p.160
 - from *The Little Immigrants* p.180
 - Legacy of a Modern Life* p.186
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- additional reading on the theme p.94

Products

Speaking/Listening

- storytelling p.159
- presenting researched material orally p.103
- presenting information about scientists orally p.103
- discussing techniques of biographical writing p.108
- discussing quoted material p.111
- comparing characters orally p.111
- reading orally p.113
- presenting information about Canadian contributors orally p.117
- presenting dialogue p.106

Writing

- listing questions and sources p.139
- explaining word meanings p.146
- listing a character's talents and strengths p.165
- writing details p.177
- writing letters p.100, p.113, p.115
- preparing a written record of an interview p.100
- writing dialogue p.106
- writing diary entries p.108
- writing a poem p.113
- composing biographical notes p.117

Reading

- reading historical novels p.115, p.186
- reading autobiography p.108

Drama

- role-playing an interview p.100
- presenting dialogues p.108, p.115
- dramatizing scenes p.111, p.113

Art

- creating a poster p.100
- creating a photo display p.106
- illustrating a selection p.108

Research

- researching modern Canadians p.190

Viewing

- displaying a class family tree p.100
- viewing pictures of inventions p.106
- viewing Inuit paintings p.108
- viewing pictures of Canadian contributors p.117

OBJECTIVES/SPIL

Objectives	The students will be asked to:
Learning to Develop Writing Formats	<ul style="list-style-type: none">• write an anecdote• arrange and carry out an interview• write a script• write a biographical sketch
Learning to Revise	<ul style="list-style-type: none">• understand and apply the principles of editing<ul style="list-style-type: none">–revising for clarity and conciseness• understand how to craft effective sentences<ul style="list-style-type: none">–sentence-combining by embedding

INTRODUCING THE THEME/SPIL

Using SPIL, page 58
(speaking/listening/writing/reading)

Discuss the quotations, making sure the students understand their meanings.

“The old dog barks backward without getting up. I can remember when he was a pup.”–The dog looking backward and barking, instead of bounding up to meet his master, symbolizes the passage of time. Everything has a time and a season–a time to be born, a time to die.

“When a society or civilization perishes, one condition can always be found. They forgot where they came from.”–History has an important place in the present; we are connected to the past and gain strength from that connection.

Begin a discussion of the questions on page 60. Have the students do the Activity on page 60.

Have the students discuss the legacies represented by the photographs on page 58 of the text (Ian Thomas–music; L.M. Montgomery–literature; Sainte Marie among the Hurons–our native inheritance.)

OBJECTIVES/SPIR

Main Objective	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none"> • gain understanding of details which lead to characterization • gain literal and inferential comprehension of main ideas • gain understanding of details which establish setting • gain understanding of details which establish a point of view

Other Objectives	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none"> • identify and respond to different forms of writing <ul style="list-style-type: none"> –understanding the structure of different forms of nonfiction (anecdote, biographical sketch, article)
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas in terms of personal experience • evaluate and judge ideas in terms of (author's) point of view
Appreciating the Choice of Language	<ul style="list-style-type: none"> • determine the author's purpose in terms of language choice • appreciate and understand elements of the author's craft

INTRODUCING THE THEME/SPIR

Using SPIR, page 131
(speaking/listening/reading)

Today's classroom populations range from the newly immigrated to first-second-third generation Canadians and to those of indigenous native ancestry. Begin a discussion of ancestry. How many students know where their historical "roots" are? Is there anything to be proud of in knowing where you came from? How can life for Canadians be richer if they are able to integrate their pasts? Make the concept of historical "roots" concrete by creating a "relatives map." Ask students where their grandmothers and grandfathers came from. Use colored pins to identify locations on a world map. Discuss what each nationality offers to Canada.

Have the students read the introduction to the theme on page 131. Ask them to comment on the title, "Legacy of a Life." How can a life be a gift? Have them make a list of people whose lives have been, or still are, significant to them. Why did they choose those particular people? If they knew more about their own ancestors, might they choose one of them as an example? Do they feel connected to their ancestors or to people who lead productive lives and leave their gifts behind?

ONGOING ACTIVITIES FOR THE THEME

1. Organize the students into groups of four. Have each group choose a particular historical period and research the major contributions made to civilization during that time in three areas; for example, science, music, politics. Have the class make a pictorial chart showing what happened across the centuries.
2. Invite students to make a biographical "Famous Stars" scrapbook. It should include quotes from the stars about the most significant people in their early lives. This information is available through written biographies, articles, and live interviews.
3. Ask the students to make a list of the most important rights and freedoms they have found in the Canadian Constitution. Ask them to make written comments on what might happen if these rights and freedoms were not guaranteed.
4. Have students follow the recipe for sourdough below and make sourdough biscuits for the class. Have a bulletin board display of famous "sourdoughs," starting with Martha Black of this chapter.

Sourdough Recipe:

Make a thin batter of flour and water. Add a little rice or macaroni water and a pinch of sugar. Put mixture in a pot, cover it, and keep it warm for four hours. Sourdough may be used to raise bread, pancakes, and biscuits. For pancakes, use a pinch of soda.

5. There are many fine novels, autobiographies, and biographies written for teen-agers that bring out the rich legacies left to us through the years. Have as many as possible of the following titles available for your students to read as an extension activity.

Bibliography:

Berry, Jim. *The Moon Stallion*. Evans, 1982.

A South American Indian story about courage in the face of white conquerors, based on historical events.

*Berton, Pierre. "Twentieth Century Artifacts Away Back in 1959." In *Adventures of a Columnist*. McClelland and Stewart, 1960.

A humorous look at modern items from the perspective of a future archaeologist.

Brackman, Arnold C. *The Search for the Gold of Tutankhamen*. Pocket Books, 1976.

The exciting discovery of the golden treasures of this ancient Egyptian teen-age king.

*Crist, H. I. *Short World Biographies*. Globe Book Company, Inc., 1973.

This book describes over thirty people from all around the world who have led interesting lives and have made an impact on recent history.

Cosman, Carol, Joan Keefe, and Kathleen Weaver, eds. *The Penguin Book of Women Poets*. Penguin, 1980.

A good international range of women who have made important contributions in the field of poetry.

Frank, Anne. *Anne Frank: The Diary of a Young Girl*. Doubleday, 1967.

The diary kept by a Jewish girl hiding from the Nazis during World War II shows her basic faith in the goodness of humanity.

*German, Tony. *Tom Penny*. PMA Books, 1977.

A story of courage and resourcefulness about a boy's adventures in nineteenth-century Canada.

*German, Tony. *River Race*. PMA Books, 1979.

This sequel to *Tom Penny* describes Tom's experiences as a member of a lumbering crew, facing severe tests of courage, ingenuity, and determination.

Girion, Barbara. *A Tangle of Roots*. Dell, 1981.

Sixteen-year-old Beth's warm and supportive mother suddenly dies, leaving her daughter with a difficult but undeniable legacy of life.

*McMicking, Thomas. *Overland from Canada to British Columbia*. University of British Columbia Press, 1981.

The account of a trek to the Cariboo gold fields from Queenston, Ontario in 1862, and the adventure and hardship encountered along the way.

McWhirter, Norris. *Guinness Book of World Records*, 1982 rev. ed. Bantam, 1982.

Documented feats of various kinds performed throughout the world.

*Meilleur, Helen. *A Pour of Rain: Stories from a West Coast Fort*. Sono Nis Press, 1980.

An enjoyable combination of lively, well-researched history and memoirs of Fort Simpson in the late nineteenth and early twentieth centuries.

*Neering, Rosemary. *W.A.C. Bennett*. Fitzhenry and Whiteside, 1981.

A legend in politics is described from his early life to his political victories.

*Paul, Ann Casselman. *Ballads of the Boundary... and Beyond*. Paul, 1975.

A collection of poems recounting the stories of a number of characters from the Boundary Country in British Columbia. The stories are told in ballad form and provide insight into the lives and times of the gold rush characters who are portrayed.

*Peterson, Leonard. *Billy Bishop and the Red Baron*. Simon and Pierre, 1975.

A play about a young girl in hospital who is supported by the legacy of courage left by her father.

Pizer, Vernon. *Take My Word for It*. Dodd, Mead, 1981.

People who have left the legacy of their names attached to familiar objects are humorously presented.

Raven, Susan and Alison Weir. *Women of Achievement*. Harmony House/Crown, 1981.

Ranging over thirty-five years of history, these brief biographies highlight women from all over the world.

Rockwood, Joyce. "The Unseen Fire." In *To Spoil the Sun*. Holt, Rinehart and Winston, 1976.

An Indian woman's courage pulls her and one of her children through a terrible experience.

Steinbeck, John. *The Moon is Down*. Macmillan, 1969.

This is a realistic story of the German occupation of Norway in 1940, in which citizens fight the occupation and keep alive the fire of the human spirit.

*Stewart, Roderick. *Bethune*. PaperJacks, 1973.

The story of one of Canada's great humanitarians and the work he accomplished in China.

*Takashima, Shizuye. *A Child in Prison Camp*. Tundra, 1971.

The attempt of an interned Japanese-Canadian family to live with dignity and decency in a degrading situation is described without bitterness, reminding us of a disgraceful episode in Canadian history.

Valens, E.G. *The Other Side of the Mountain*. Warner Books, 1966.

After an accident leaves Olympic skiing hopeful Jill Kinmont paralyzed, she has to completely remake her life.

*Veronneau, Pierre, ed. *Self-portrait: Essays on the Canadian and Quebec Cinemas*, trans. Marie-Claude Hecquet and Antoinette Vidal. Canadian Film Institute, 1980.

A collection of essays surveying the evolution of the cinema in Canada from 1898 to the present, highlighting the contributions of the past.

*Canadian Titles

INTEGRATING THE COMPONENTS:
A SUGGESTED FLOW

Starting Points in Language/F

- 2. Opening Spread
(highlighting awareness of the past)
- 3. Someone before Us
(awe of past life)
- 5. The Runner
(capturing the present, what came before, and what will come)
- 7. Lucy of Green Gables
- 10. Grandfather/
To My Children
(people of the past influence our lives)
- 11. The Clam Made a Face
(a creation story to explain the past)

Starting Points in Reading/F

- 1. Introduction to Chapter Theme
(self-knowledge enhanced by an awareness of the legacies of others)
- 4. Ancestor Hunting
(tracing past relatives and roots)
- 6. Four Years in a Shed
(the scientist influences history)
- 8. The Day Jake Made Her Rain
(a grass-roots invention)
- 9. Grandmother Susie
(the place of elderly people in the family)

Starting Points in Language/F**13. Uncle/**

My mother

(exploring feelings)

14. Canada's Constitution

(examining assumed rights and freedoms in this country)

17. I Become a Sourdough

(experience of pioneer dangers)

19. Learning to Revise**20. Summary****Starting Points in Reading/F****12. The Visit**

(dealing with elderly relatives)

15. What Do I Remember of the Evacuation?

(feelings of national rejection)

16. Frederick Treacher, Elmvale, Ontario

(disadvantages of life as an unwanted immigrant)

18. Legacy of a Modern Life

(contributions of modern women to society)

21. Summary Activity

Someone before Us/60 SPIL

Starting Points

This anecdote tells about two hunters awed by an arrowhead that indicates human life has preceded them in a seemingly unexplored area. It helps students see the impact of the past on those prepared to understand it. Ask if the students have had similar experiences when camping or exploring unpopulated areas of the country. Have their imaginations ever been triggered by an unusual rock or piece of wood they found while beachcombing? Have they had the opportunity to handle fossils of any kind? How did these experiences make them feel? Ask the students to listen while you read the selection, comparing the feelings they have been discussing with those expressed by the narrator of the anecdote.

Talking Points

- How do you know how Ogilvy felt when he found the arrowhead? (He held it wonderingly; he spoke in “low, awed” tones.)
- How do the students’ feelings about similar experiences compare with those of the narrator? (Answers will vary.)
- Use the To think about questions on page 61 of the student text. How is the feeling of history captured in this anecdote? (The description of the wilderness provides an effective contrast with the fact that another civilization had already inhabited the area. It captures a sense of history in that the wilderness description conjures up precivilized days. The description of the arrowhead also adds to the sense of history.)
- How might a newspaper reporter write up this story? (If it were a news story, it would be strictly factual and much shorter.)

Skill Points

Use with the section Learning to Develop Writing Formats–Anecdote (SPIL, p. 61)

Writing: Learning to Develop Writing Formats–Anecdote

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–anecdote

- Ask the students to recall what happened in the anecdote. Jot each point down on the board.
- Note that their summary of the anecdote is brief. Have them use the anecdote to find which key words in the brief summary the author decided to enlarge upon.
- Have them provide the details he enlarged upon to create the word pictures that make the anecdote effective:
 - words that describe the isolation
 - words that describe the arrowhead
 - words that describe Ogilvy’s reaction
- Help the students to notice the effectiveness of the contrast between the wild area and the beautifully crafted arrowhead. The contrast prepares the reader for Ogilvy’s reaction.
- Work with the class to prepare an anecdote about an event they have experienced as a class. Have them decide what impression or mood they want to create. Have the students suggest what aspects should be expanded and what details will be used.
- Use the activity on page 61 of the student text.

Ancestor Hunting/132 SPIR



Departure Points

Writing

- Have the students rewrite the anecdote as a news article, then compare it with the original, in terms of the arrangement of facts and the inclusion or omission of details.
- Have the students select one of their favorite figures in history. After reading a biography of this person, they should choose an event in his or her life that would make a good anecdote. Tell them to write a short anecdote based on the facts they collected and the “feeling” they have for their subject.

Speaking/Listening

- Have the students recall an interesting event in their family’s history and retell it as an anecdote.

Viewing

- Suggest that the students be alert for anecdotal material in their television viewing. Subplots that make a specific point are good possibilities. Have them submit their anecdotes for inclusion in a book for classroom display.

Starting Points

Modern classrooms frequently comprise an ethnic mosaic whose roots can enrich the understanding of all students. This selection helps students trace their roots for a deeper appreciation of their heritage. Begin a discussion of neighborhoods. Where do students live? Where are their neighbors from? How many differing cultures have they come in contact with? Direct the students to the introductory questions on page 132 of the student text. Ask them if they would be interested in doing their family tree. How would they begin to gather the information? Have the students read the article to find out what steps to follow.

Talking Points

- Use the To think about on page 139 of the student text. (Answers will vary.)
- Why is it unrealistic to look at ancestor hunting as “treasure hunting”? (The odds are heavily against such a “find.”)
- Why is it important to take along a list of prepared questions to an interview? (to keep on track, to help stimulate the interviewee’s memory, to catch important details, to help if you are nervous)
- What kind of response can you expect from people? Why? (Anything from extreme co-operativeness to hostility—some people may understand what you are doing in your research, others may be suspicious.)
- Can you think of any other ways of collecting information about your ancestors? (Answers will vary; possibly family stories or a family Bible.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- follow directions
- evaluate and judge in terms of personal experience

- Have the students skim the article to find the author's instructions.
- Have them write the instructions in point form. Discuss to make sure the students agree on the points. Ask if all of the points are clear to them. They could suggest any steps they feel are missing.
- Have them carry out the instructions as they do their own ancestor hunting. Discuss with them any difficulties they may have and whether they find the instructions useful or not.
- Have the students complete the To do on page 139 of the student text as part of their ancestor hunt.

Departure Points

Drama

- Two students could role-play a student researcher and an elderly interviewee. In one scene the interviewee could have a clear memory and good communication could take place. In the second scene difficulties in memory and attitude could surface.

Art

- Have each student make a colorful "Family Tree" poster.

Writing

- Tell the students: One relative lives too far away for a personal interview. Write a letter telling about your project and your intentions, and ask appropriate questions to find out what this person knows about your family history.
- Have the students write up the results of a personal interview they have had with an elderly relative about their family. They should list the questions asked and the answers given.

Viewing

- Select several students to prepare a large classroom family tree showing the ethnic origins of the class members (possibly using a different color for each "branch" or country of origin). Display the tree in the classroom for increased awareness by the students of the richness of their collective background.

The Runner/62 SPIL

Starting Points

This song by Canadian songwriter-musician Ian Thomas portrays life as a race and we as the runners. Have the students recall experiences when they have run for a purpose. Have them talk about the feelings they experienced, as you jot a word for each experience on the board. Read the poem aloud, suggesting that the students try to identify the feelings of the runner in the poem.

Talking Points

- What words and expressions provide clues about the way the runner is feeling? (first verse: determination, exhilaration; chorus: confidence; second verse: doggedness; third verse: feeling of team spirit)
- What is meant by "...the only way it's won/Is to pass on the flame"? (Legacies of life are passed on to those who come behind us. We pass on the best of our lives to those who will take our place.)
- Use the To think about on page 62 of the student text. (Ian Thomas has an optimistic attitude. He feels that we can take the best of what has been passed on to us, use it, and then pass it on to others.)
- Why shouldn't you look back in the race? (The songwriter is saying that you have already had the experiences that are behind you and you won't learn any more by having them all over again.)

Departure Points

Research

- Have the students brainstorm and look up meanings for the word "run." Discuss their findings and add some of the following to fill out the list:
 - on the run-wanted by the police
 - run across-meet by chance
 - run for it-run for safety
 - a run for one's money-satisfaction for one's efforts
 - run in-arrest and put in jail
 - run one way and look another-play a double game
 - run rings around-do much better than
 - run to seed-shabby
 - runner-up-second place in a contest
 - the runs-diarrhoea

Art

- Have the students paint a picture of a runner. They should try to capture the physical and emotional struggle. Use a live model or a photograph of a professional runner for ideas.

Writing

- Have the students use any of the interpretations of the word "run" that the class came up with to write a humorous poem.
- Use the Activity on page 62 of the student text.

Speaking/Listening

- Play a recording of "The Runner," along with one or two other songs from the same album. Encourage the students to discuss Thomas's philosophy and approach to life as revealed in his songs.

Four Years in a Shed/140 SPIR



Starting Points

This selection describes the hardships and obstacles Marie Curie faced as she labored to prove the existence of radium. Ask the students how many of them have worked toward a special goal: achieving a certain standard in athletics, music, an academic subject; trying to earn money for a particular purchase or a trip. How did they feel as they worked toward their goal? What obstacles did they encounter? How did they handle feelings of discouragement? How did they feel on reaching their goal? Tell them they will be reading about a woman who encountered tremendous obstacles in carrying out her work. Suggest that they read to find out what kind of person could accomplish what Marie Curie did. Remind them to refer to the marginal notes to add to their understanding of the selection.

Talking Points

- What were the obstacles faced by the Curies? (terrible working conditions, “killing” work, little help, poor equipment)
- Why would Marie mention her work so “dryly” in her letter to her sister? (She would have been cautious about expressing too much optimism about her work. As a scientist she would be accustomed to disappointments.)
- How do you think Pierre and Marie felt when previously incredulous scientists expressed great interest in the report they prepared for the Congress of Physics in 1900? (pleased that others were beginning to believe in what they had been convinced of all along; satisfied; proud of their accomplishment)
- Use the To think about on page 146 of the student text. (Their “children” referred to the substances, like radium, which had not yet been isolated from the metals of which they were a part. Marie wanted to make the world aware of them.)

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization

perceive organization by scanning to note the structure

- Have the students scan the selection for details that provide information about Marie’s character.
 - determined (persisted under terrible conditions)
 - heroic (she realizes she had to be heroic to survive these conditions)
 - dedicated (uses the term “consecrated”)
 - happy (she describes herself thus)
 - practical (took on a physically difficult job because it promised faster results)
 - physically tough (accomplished “a man’s job” for a long period of time)
 - persistent (kept at it when “radium showed no intention of allowing itself to be known”)
 - uncomplaining (letter to Bronya, 1899)
 - modest (“Our work is progressing.”)
 - patient (“terrible” patience)
 - intelligent (had realized radium existed, figured out how to isolate it)
- Have the students reread the first paragraph of the selection, noting that it introduces the shed where the Curies’ discoveries took place and indicates that Marie’s work will be successful.
- Note that the author has hooked her reader in two ways: by arousing curiosity about what will take place in the shed; by making the reader wonder what “sharp subtle happiness” Marie will experience.
- In the next few paragraphs, lead the students to see how the author describes the shed and establishes the terrible conditions under which the Curies worked, thus making a greater contrast with their eventual triumph.

Lucy of Green Gables/63 SPIL

- Have the students trace the development of the work as recounted in the selection, culminating in the actual discovery of radium.
- Ask the students if they feel the work probably progressed as well as the selection indicates, asking what would have been the effect on the reader if the author had described at length the daily tribulations of the Curies.
- Ask what is the effect of the brief conclusion, noting that a description of the Curies' feelings would have been superfluous. The reader can imagine their feelings in the simple final sentence.
- Have the students reconstruct the selection, writing out the introduction in full, jotting down the body in point form, and writing the conclusion in full.

Departure Points

Writing

- Use the To do on page 146 of the student text.

Speaking/Listening

- There are many books available on the subject of pioneers in science. Obtain two or three and have several students give oral presentations on these scientists, their discoveries, and their impact on the world.

Starting Points

This selection tells about Lucy Maud Montgomery and the events surrounding the publication of her novel, *Anne of Green Gables*. Ask the students how many have read part or all of *Anne of Green Gables*. Have them tell you what they know about Anne while you jot her characteristics down on the board. Discuss what made her so lovable and note that she has become one of the best-loved characters in Canadian literature. Tell them they will be reading about how Anne came into being and about her creator. Suggest that they read to find out how Lucy Maud's environment and character helped shape the book that made her famous.

Talking Points

- Would Anne's environment have meant as much to her readers if Lucy Maud had not added to it with her own imagination? (Much of the charm of the places Anne knew and loved came from the imaginative names Anne, through Lucy Maud, gave them.)
- Did Lucy Maud enjoy ideal equipment for her writing? Does the fact that she persisted in it tell you anything about her? (No, her typewriter was inadequate and she never learned to type properly. She must have really wanted to write or felt she really had something to say. Note that would-be writers often procrastinate, saying they don't have the right equipment.)
- Reread the sentence that led to *Anne of Green Gables*. Would a sentence like that inspire you to write a novel? What kind of inspiration do you require? (Answers will vary.)
- Use the To think about on page 68 of the student text. (Lucy Maud has left landmarks as well as many novels. The quotation marks around "studio" are used because it wasn't really a studio. Writers reveal themselves by making their characters react as they themselves would and by having their characters experience similar situations to their own.)

Skill Points

Use with the section Learning to Develop Writing Formats–Biographical Sketch (SPIL, p 69)

Writing Learning to Develop Writing Formats–Biographical Sketch

The key writing skill presented in this selection is as follows

identify and understand the characteristics of different forms of writing–biographical sketch

- Have the students skim the selection to find the details that describe Lucy Maud’s character
- Have them check to see if they learn anything else in the selection about Lucy Maud other than what pertains to her writing.
- Point out that the sketch is limited in its approach to her character, because it is a biographical rather than a character sketch. As such, it focusses on her life and writing and the aspects of her character relevant to these achievements, rather than on Lucy Maud as a personality
- Work through the material in the student text, having some students offer suggestions as to the people they plan to write about. Have them suggest the main points they intend to make and discuss their appropriateness and effectiveness with the class
- Once everyone has gained a grasp of how to approach the task, allow the students to continue with the activity on page 69 of the student text
- Before the students continue with their task, you might wish to refer them to “Grandmother Susie,” SPIR page 160 and “Frederick Treacher, Elmvale Ontario,” SPIR page 180 for further examples of biographical writing

Departure Points

Speaking/Listening

- Have an open class discussion about choosing famous subjects for biography. Divide the class into subject areas like art, science, music, adventure, politics, sports, pioneers, ethnic groups, and so on. Have each group discuss and make up a list of names of people they would like to write biographies about.

Writing

- Using the lists of suggested subjects for biographies, have each student choose one person to research. After they have researched and read materials about the subject, have the students group their information under the categories of specific writing techniques listed in “Learning to Develop Writing Formats–Biographical Sketch,” page 69 of their text (for example: “telling what other people felt about the subject”)
- Invite students to use this information to write a biographical sketch of the person they chose. Share the results with the class.

Art

- Create a “Famous Persons” bulletin board display with original drawings, paintings, and photo collages of people whom the students admire

The Day Jake Made Her Rain/147 SPIR



Starting Points

In this humorous story a hired hand with a “gift of the gab” and an exaggerated imagination boasts about his rainmaking talents and is put on the spot. With some basic equipment and lots of faith elicited from the townsfolk, Jake manages “to bring it down.” Teen-agers might identify with the hero, a man who will not be beaten. His sharp tongue and vivid sense of humor make him an interesting character. Has anyone made a “grass-roots” invention at home? If so, have the students share their experiences with the class. Have the class read the story aloud, with students taking the different parts to experience the rich and varied language. What was Jake’s effect on the Kid, the family, and the town?

Talking Points

- Why do you think Jake bragged about his rainmaking abilities in the first place? (Answers will vary; it was part of the lifestyle there to “shoot the breeze.”)
- Why did Jake take the challenge? (He did not like being called a liar.)
- Was there any way he could have backed out of the challenge and still have saved face? (Answers will vary.)
- Jake felt that rainmaking was one per cent machine and ninety-nine per cent faith. Do you think the machine had anything to do with it at all? Why? Why not? (Answers will vary.)
- Explain how the rain came down. (Dry ice was seeded in the already cloudy sky. The chemical reaction made H_2O .)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- gain understanding of details which lead to characterization
- gain understanding of details which establish setting
- determine the author’s purpose in terms of language choice

- Use the To think about on page 159 of the student text.
(Jake was a loudmouth and a bluffer. He could talk his way around people and convince them of anything. His sense of humor prevented him from taking himself too seriously and hurting himself and others. The folks were prepared to have great faith in Jake until they thought he had let them down.)
- Have the students skim the story to pick out details that reveal Jake’s personality. What actions, attitudes, and type of language does he use? List the details and discuss what can be learned about Jake in this way.
- This story is rich in descriptive passages that establish the setting. Ask the students to write three sentences of their own to describe life in the West as presented in this selection. Read them aloud in class. Then reread the following lines written by W.O. Mitchell, which create a vivid setting:

“There hadn’t been any rain the last three weeks of July and even the hen looked thirsty.”

“the way this here droughty weather has been . . .”

“Thursday the *Crocus Breeze* announced Reverend Cameron was going to have a praying-for-rain Sunday.”

“Everybody from our district came. They brought their lunches; they sat in the shade of their cars or their rigs and ate and drank coffee out of thermos jugs.”

Ask students to look for more lines that help establish the setting. Were the students successful in describing the setting in their own writing? Give feedback on the lines written in the class.

- Ask the students how they felt about the use of vernacular and dialect in the story. Did it add to the humor? Did the dialect help create a more realistic picture of life in that rural area? How did they feel reading the conversations aloud? Discuss.

- Tell the students to make a list of particular words or expressions used in the speech of the characters they liked. Then have the students share their lists with other classmates. Discuss ten examples that seem to be favorites, such as:

“sooperstishus”

“districk”

“Sheet-lightnin’ Trumper”

“sacerlidge”

“figger”

“Git a holt of yer kids...”

- How did Jake’s language make him a more believable character? If he had spoken “standard English,” what effect would this have had on the story? Have the students try rewriting a section of Jake and Old Man Gatenby’s speech in standard English. How do they think it sounds?

Departure Points

Speaking/Listening

- Rudolph Diesel, the inventor of the Diesel engine, said, “The birth of an idea is the happy moment in which everything appears possible and reality has not yet entered into the problem.” Discuss “happy moments” of inspiration the students have experienced. What were their “great” ideas that may or may not have been fulfilled? People take great pleasure in creative thought. Do you think animals have any capacity for “ideas”? If so, can you give an example? Discuss. Combine this with the To do on page 159 of the student text.

- Invite students to write additional dialogue between Old Man Gatenby and Jake the day after the rainmaking. Have it read aloud in class.

Writing

- Have the Kid write a diary entry for each day of the week preceding the rainmaking day, beginning with the day that Jake “took the dare.”

Art

- Make a display of photos or drawings of old rainmaking machines and newer models. Show the use of the airplane for dry-icing the clouds. Show modern technology for rainmaking.

Viewing

- Display some pictures of inventions in their early stages; for example, the automobile, the airplane. Allow time for the students to discuss their apparent feasibility.

Grandmother Susie/160 SPIR



Starting Points

Old age homes, senior citizen condominiums, and community recreation programmes for the elderly represent ways in which modern North American society deals with old people. There is little room left in the nuclear family for great-grandparents or even grandparents. In this selection students have an opportunity to examine a strikingly different society that involves the elderly in the workings of everyday life. Have the students discuss old age. Do they meet and talk with older people? What are the circumstances? Does this happen in their own families? Ask the class if they are familiar with Inuit life. Have they ever seen soapstone carvings or other Inuit art? Do they know where Inuits live in Canada? Tell them that the selection will reveal life in an Inuit family about thirty years ago. They should be made aware of the position of the grandmother, who is the head of the household. Have the students look over the introductory questions and have them read the selection. Encourage the students to use the marginal notes to gain a clearer understanding of Grandmother Susie.

Talking Points

- What are some of the differences between your way of life and life with Grandmother Susie? (Answers will vary.)
- Grandmother Susie had certain routines and certain ideas about the way a home should be run. Describe them. (orderly, spotlessly clean, physically comfortable but not ornate)
- Do you agree with Grandmother Susie's methods of teaching household skills such as sewing or preparing skins? Why? Why not? (Answers will vary.)
- Use the To think about on page 165 of the student text. (Answers will vary, but most students will probably think of grandparents as people to be visited occasionally.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
gain understanding of details which establish setting

- Invite the students to skim the selection for details that reveal Grandmother Susie's personality. Make a list and use the examples to discuss what kind of person she is.
- Have the students reread the section about cleanliness in the household. If Grandmother Susie had not been consistently aware of a clean environment, how might life have differed for the family? Does the large number of family members have a bearing here?
- How do the students see the town in which Grandmother Susie and her family lived, based on the few details concerning contact with outsiders? Discuss the images students have of the Inuit town.
- Use the To do on page 165 of the student text.

Grandfather/ To My Children/70 SPIL

Departure Points

Writing

- Have the students write in diary form Grandmother Susie's thoughts about her young grandchild after a long sewing lesson.

Art

- Students could illustrate the article about Grandmother Susie using water colors. They should give the impressions of the home they picked up while reading the selection.

Speaking/Listening

- Ask the students to look at "Learning to Develop Writing Formats—Biographical Sketch" on page 69 of SPIL. Did the author of "Grandmother Susie" use any of the biographical techniques described? Have the students discuss them.

Viewing

- Obtain examples of Inuit paintings and carvings and display them in the classroom. Encourage the students to discuss their feelings about them.

Reading

- Have a copy of the autobiography *My Name Is Masak* by Alice French available and encourage students to read it.

Drama

- Have the students jot down ideas for two dialogues: one between Grandmother Susie and her granddaughter, one between a modern-day grandmother and her granddaughter. Have four students play these roles, then discuss the dialogues in the class. How did the characters respond to each other? Was there a difference in attitude? Who had the best communication?

Starting Points

These two poems can be used to inspire thoughts about relatives and ancestors. The first poem shares the impression a young boy had of his grandfather—he stood "over six feet high" and was "as big as a mountain." Ask the students if they remember their early impressions of close family members. Did Grandmother's white hair or Uncle's plaid coat make a visual impression? What are the little memories? In this poem the grandfather means a lot to the boy. He passes on something he believed in to his grandson. Do any of the students have older relatives who have given them advice or wisdom about life? Elicit examples. Often children have the opportunity to sit on the knee of an older person and hear a story. "I can remember when..." has always drawn the attention of youngsters. Do the students have memories of particular stories? Discuss them with the class. Read the poems aloud.

Talking Points

- Use the To think about on page 70 of the student text. Have the students try to personalize answers as much as possible so that they will share peer experience.

Departure Points

Speaking/Listening

- Make a story booth in the classroom. If possible, invite small groups of three or four younger students to come and listen to "I Remember When..." stories.
- Invite an older member of the community to come to the class and tell stories from his experience. Tape the stories

Writing

- Make up a booklet containing the stories that were told by students and the invited guest. Have it available for general student circulation. Add to it as more stories are remembered.

The Clam Made a Face/71 SPIL

Starting Points

Have the students examine the script format in this play excerpt. They might identify with the age-old conflict of youth and wisdom contained in the potlatch story. Are students familiar with old stories of creation? Can something be learned from studying them? Have a number of myths and legends about human origins available in class. Allow time for students to read a few. Carefully introduce the symbolic significance of literature as a way for people to reflect on the deeper aspects of life. Then choose characters for the reading of the play excerpt. Read it aloud in class. Before reading, remember to go over the directions and cues and indicate the emotional content of the story. Choose another set of characters and read it again. When the class is sufficiently exposed to the dialogue, proceed with the Talking Points.

Talking Points

- Describe in your own words how a potlatch must have been. Would you have liked to participate? (Answers will vary.)
- Why did Little Bear want stories of Batman? (He felt the older stories were too dated.)
- What was the conflict between Little Bear and his father? (Little Bear couldn't accept an older person's knowledge.)
- Have you ever felt yourself in a similar conflict with an older person? Why? (Answers will vary.)
- Is there any overlap in the story of the clams and the scientific story of the beginning of life? (The sea plays a major part in both.)
- Can the literary explanation co-exist with the scientific one? Why? Why not? (Answers will vary.)
- How does the clam story trigger your imagination? Do you like the image of the little clam faces? (Answers will vary.)
- Use the To think about on page 75 of the student text. (The story is more effective in play form, as it is extremely simple and the added conflict provides interest. Little Bear was bored by the creation stories—he didn't see their relevance.)

Skill Points

Use with the section Learning to Develop Writing Formats–Script (SPIL, p. 75)

Writing: Learning to Develop Writing Formats–Script

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–script

- Work through the material in the student text, having the students compare the suggestions and guidelines for scriptwriting with the script of “The Clam Made a Face.”
- Discuss with the students the kinds of emotions that can be revealed particularly well through dialogue; examples are: anger, surprise, bitterness (sarcasm), happiness, regret, excitement, tenderness. Invite students to write sample lines that reveal emotions people feel when in conflict, then emotions people feel under other circumstances.
- Invite the students to look at the dialogue in a short story as a point of comparison. Use “The Visit” on page 166 of SPIR. In this story, dialogue is used masterfully to show characterization, conflict, motivation, and feelings. Ask the students to find examples where dialogue is not realistic but used with the purpose of revealing conflict. The father talks in a clownish way; there is a lot of unnecessary detail in the conversations to cover feelings, the grandmother uses secret dialogue to show her feelings; the mother talks of mundane things like meat and potatoes to soften her fears; the boy uses dialogue in a wooden fashion to cover his disgust. All the characters attempt to conceal the conflict—their feelings about what to do for the “old folks.”
- Have the students complete the activity on page 76 of the student text.
- Have the scripts read and acted out in class. Offer your feedback on their quality.

The Visit/166 SPIR

**Departure Points***Art*

- Have the students research Inuit art about creation, looking specifically for paintings of the Raven, a famous figure in the stories. Display clippings, photos, and drawings for the class to experience. Call it “Stories of Creation.”

Reading

- Have the students read early Indian creation stories and poems, then choose a favorite and read it to the class. Discuss.

Writing

- Have the students write a letter to Little Bear telling him whether they agree or disagree with his feelings. They can advise him how to handle the situation at the potlatch.

Drama

- Have the students act out this play excerpt after memorizing as many of the lines as possible. They should try to create the mood of the potlatch by following the cues and directions in the script.

Starting Points

This story allows students to feel what it is like for a young man to endure a “forced” visit to his grandparents. The range of feelings about the two elderly people gives the students an opportunity to examine their own thoughts about old age. Ask the students to talk about the contact they have with old people. Does any class member work in an old-age home? Do any students have great-grandparents over eighty? Where should older people live? Are condominiums for seniors or old-age homes the answer? How would it work if the elderly stayed in the family? Refer to “Grandmother Susie” and invite students to comment on the position she held in the Inuit home. Have the students read “The Visit” to discover the dilemma Fred and his parents face. Refer the students to marginal notes for additional help in understanding the story.

Talking Points

- Why was the father “clownish” in the presence of the old people? (He did not know how to be natural with them. Their age upset him.)
- What is the dilemma faced by this family? (They have to convince themselves that they have made the right decision by having the grandparents institutionalized.)
- How would you describe the parents’ feelings? (guilty, irritated, angry, sad)
- How do the grandparents feel about their “home”? (They are like children and they only wish to move back with the family.)
- Discuss the To think about on page 177 of the student text. (Fred saw the helplessness of those around the aging and the inevitability of the process.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
gain understanding of details which establish point of view

- In this story the author often uses dialogue to reveal the feelings of the characters. Have the students skim the story and pick out dialogue that shows the feelings of the parents:

family jokes and a special kind of banter
clownishness
questions about routine matters
whispering
promises

- How can you tell the way Fred feels? Have the students make a list of the words the author uses to reveal Fred's feelings during the visit:

bored
horrified
squirming
startled
confronted
chilled

- There are five points of view in "The Visit." List each one (Fred, Father, Mother, Grandfather, Grandmother) and go through the story with the students, encouraging them to find details that describe each person's viewpoint.
- Now have the students give each character's point of view in a sentence of their own.

Departure Points

Writing

- Fred's mother keeps a journal. Have the students write out her impressions of the most recent visit to the old people. How did she feel?

Speaking/Listening

- Have one of the students read the following quotes about old age. Discuss them with the rest of the class.

"Life is most delightful when it is on the downward slope." Seneca

"Grow old along with me/the best is yet to be."

Browning

"Old age is an incurable disease!" Seneca

"To know how to grow old is the master work of wisdom." Amiel

"A man is as old as he feels and a woman as old as she looks."

- Discuss the differences between Grandmother Susie's position as an older relative living at home and the position of the grandmother and grandfather in this story, who are not welcome at home.

Drama

- Have three or four students act out a scene in a residence for senior citizens. The characters are discussing the positive factors of being elderly and how they feel about their new living arrangements, living with contemporaries.

Uncle/77 My mother/78 SPIL

Starting Points

These poems may be used to stimulate a discussion of the feelings people have about relatives who have died. Read the poems aloud to the class. The poet is trying to tell something about the meaning of his uncle's life. Ask the students how they feel about the nurse handing the green garbage bag to the nephew. Poets use symbols to convey meaning. What does the green garbage bag symbolize? In the other poem a young man remembers his mother. What feelings do the students have about their mothers?

Talking Points

- How does the poet express a feeling of loss in "Uncle"? (Nothing of the uncle is left, only a few belongings.)
- What does the poet wish for his uncle? (He wishes that some kind of recognition or honor could be given for the old man's long life.)
- What is meant by "she lived in tomorrow all her life" in the poem "My mother"? (She fantasized about the future and her actions were based on what she hoped might happen.)
- What feelings does the poet have for his mother? (a longing to share the good moments of life with his mother, affection)
- Use the To think about on page 78 of the student text. (It appears that the uncle's life lacked richness when all that is left is what is contained in a garbage bag. The mother was poor but filled with optimism and joy)
- Is it a good thing to live in the future? Do some people live in the past? Why? (Answers will vary.)

Departure Points

Writing

- Have the students make a collection of thoughts and feelings they have about their father, or someone in their life who is like a father to them. They can use these thoughts and feelings to write a paragraph about that person.
- Use the Activity on page 78 of the student text.

Reading/Speaking/Listening

- Provide copies of Mitford's *The American Way of Death* and Waugh's *The Loved One*. Allow students to read and discuss.

Canada's Constitution/79 SPIL

Starting Points

These excerpts highlight the basic human rights and freedoms of Canadians. Invite the students to carefully read the quotations. Were they aware of the importance of Magna Charta in establishing the basic groundwork for future freedoms? Can they see the importance of Confederation for defining our nation, and the pride involved in the repatriation of the Canadian Constitution? Have a discussion about the "bringing home" of Canada's Constitution.

Talking Points

- Why do you think Confederation was important? (Canada had its own identity separate from the United States. It meant that she could forge ahead and become a unique nation, not dependent on her southern neighbor.)
- Which one of the Charter rights do you feel is most important to you? Why? (Answers will vary.)
- Use the To think about on page 80 of the student text. (Answers will vary; most will probably feel we have benefited.)
- Why is it beneficial to have a "law of the land"? What might happen if we didn't have one? (Answers will vary.)
- Do you have any strong feelings about rights for: women, native peoples, children, animals, others? What are they? Talk about them.

What Do I Remember of the Evacuation?/178 SPIR

Departure Points

Writing

- Working in small groups draw up a Bill of Rights for each of the following groups: dogs, birds, children, mothers, rock stars, students.
- Write a letter to an imaginary friend who lives in an imaginary land with no freedoms at all. Explain why you think your friend should try to escape and come to live with you. Describe the rights and freedoms enjoyed in your country.

Drama

- Dramatize a scene where Queen Victoria is signing the Proclamation of Confederation. Have her tell her secretary how she feels about it.

Starting Points

This poem communicates a child's vivid impressions of the wartime Japanese-Canadian evacuation. Tell students that during World War II, while Canada was at war with Japan, Japanese-Canadians were considered security risks and were placed in internment camps.

Through repetition, the poet imprints the question, "What do I remember of the evacuation?" Have the students locate the following repeated words:

I remember, I remember, I remember, I remember
I hear, I hear, I heard,
I remember, I remember, I remember, I remember,
I prayed.

The effect is almost like a chant. The poem is a song of suffering. Discuss how it might feel to be torn away from your home, family, friends, and way of life. Have the students listen while you read the poem.

Talking Points

- From a six-year-old's point of view, what were the things that she missed most and made her feel most sad? (her dolls, respect from white friends)
- Were any of the people kind to the evacuees? (Miss Foster and Miss Tucker)
- Why was it not accepted to be proud of being Japanese? (Because of the frenzied anxiety of wartime and the exaggerated fears, the Japanese people were scorned.)

Departure Points

Writing

- Tell the students: Someone has just forcefully evicted you from your home. Write a poem to express how you feel about the injustice.

Speaking/Listening

- Have some of the students do oral readings from Shizuye Takashima's book, *A Child in Prison Camp*, while others listen.

Frederick Treacher, Elmvale,
Ontario/180 SPIR



Starting Points

This selection tells about one of the more unfortunate homeless children shipped to Canada by Dr. Barnardo in the early 1900s. Tell the students about the work of people like Dr. Barnardo. Ask them if they were aware of the slum conditions in Great Britain at the turn of the century, when poverty bred disease, starvation, and misery. Perhaps some of the students have heard of the "little immigrants" from their parents. Bring out any examples of such memories. The "farm boys" was a household word at the turn of the century in Canada. Was it a good thing that Canada opened its doors to the needy children? Could the problem of the orphans have been handled in a different way? Ask the students to read the biographical piece. Have them refer to the marginal notes for a deeper understanding of Fred's life.

Talking Points

- What did the farmer mean when he called Fred a "green Englishman"? (He meant that Fred would never learn to be a Canadian farm hand.)
- List the things that you feel were unfair in Fred's life.
 - poor living conditions
 - inadequate food
 - no schooling
 - no human acceptance or warmth
 - no friends
 - no play
 - inordinately hard work
 - no family
- What was one optimistic event that brightened Fred's life for a short period of time? (The arrival of his brother and his fortunate placement on a nearby farm with friendly people.)
- Why was it particularly painful for Fred to face his brother's death? (The boy had a better chance of happiness than Fred; he was Fred's symbol of hope.)
- Discuss what must have been going on in the mind of the farmer and his wife. What was their philosophy of life? Why did they behave the way they did? (Answers will vary.)
- Use the To think about on page 186 of the student text. Emphasize positive ways of improving the lot of the "little immigrants." Discuss how it might have been if they had stayed in the slums of England. Might it have been worse? (Answers will vary.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
 evaluate and judge ideas in terms of (author's) point of view

- Have the students reread the section about the whipping. Ask them: If you had been there, how might you have responded? Have them try to recall experiences from past readings of novels, stories, biographies, or autobiographies where unfair punishments happened.
- Have the students skim the selection to find sentences that describe Fred and his personality. List them.

He wondered why he was eating alone.

He worried that he had done something wrong.

Fred found the work on the farm hard, long, and strange.

His loneliness now turned to terror.

The boy was like a frightened animal.

He found the pigeons to be his friends.

He was able for a time to leave his pain behind him (through attending church services).

He began to talk back, and once he fought back.

- Have the students sum up Fred's personality in a sentence of their own, showing how he endured the situation the story tells about.
- Have the students try to identify the author's point of view from the way the biographical story is written. Ask them what the author is trying to say by including so many of the negative early experiences of Fred. Does the author's point of view make sense? Is it well presented?
- Ask the students to tell how the story might have been told from the farmer's point of view. How might it have differed if it had been told by the farmer's wife? Discuss.

Departure Points

Writing

- Fred has to face the most difficult act of communication of his life. He decides to write a letter to the farmer, who up to this point has never understood him. Have the students write Fred's letter and try to express how Fred feels and what it is he would like to "get across" to this person.

Drama

- Have the students act out a scene between a boy and girl immigrant as they discuss the pros and cons of their new lives on farms in Canada. Perform for the class.

Speaking/Listening

- Have a debate on the following topic: Resolved there should be more stringent enforcement of children's rights. Talk about the most important children's rights today.

Reading

- Have a copy of *The Little Immigrants* available for borrowing.

I Become a Sourdough/81 SPIL

Starting Points

This selection tells of the harrowing experience of a pioneer woman during a landslide. The woman's courage and presence of mind are highlighted. Ask the students how they think explorers must have felt when they discovered remnants of lost cities, cave paintings, or other indications of life in another era. Discuss what can be learned from such remnants. What are some of the ways people express themselves today? How do the students feel about keeping journals and diaries, or writing letters, introspective poems, even graffiti? Tell them they are going to read an autobiographical account in which a pioneer woman describes her reactions to a terrifying experience.

Talking Points

- Use the To think about on page 82 of the student text. (Martha had good instincts. Students should cite examples in which their own instincts were good or bad.)
- What examples of bravery can you find in "I Become a Sourdough"? (courage in the face of an imagined bear, trying to save the child in the landslide)
- What would you have done when you saw the "whole hillside slowly moving toward the cabin"? (Answers will vary.)
- Why did this experience make her a "sourdough"? (Martha had the courage to succeed against the awful odds of nature.)

Skill Points

Comprehension

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing-autobiography

- Have the students pick out the descriptive details that the author uses to create a vivid personal account of her experience. Have the students tell what details they would omit in writing a factual account, such as a report or article, where details are not used to create a "feeling."
- Have them evaluate the merit of the experience as material for autobiographical writing. Would they want to read about an uneventful day of breadbaking? Have them begin to think about events in their own lives that are worth recording.
- Have them refer back to "Learning to Develop Writing Formats-Autobiographical Sketch" in SPIL, Chapter One.
- Have them discuss outstanding incidents in their lives and then select one to write about. The incident could be frightening, exciting, moving-giving any kind of emotional impact. Have the students discuss details appropriate for inclusion and then write their own autobiographical accounts.

Legacy of a Modern Life/187 SPIR

Departure Points*Speaking/Listening*

- Have the class divide into smaller groups for discussion. Write the following quote on the board

"The next thing most like living one's life over again seems to be a recollection of that life, and to make that recollection as durable as possible by putting it down in writing." (Benjamin Franklin)

What do students think he meant? Do they agree?

- Sometimes when you get older you mistrust your memory. Tell the students about an experience a Swiss poet, Carl Spitteler, had when he was fifty-two years old:

"I was recalling a trip I had made to an animal farm at the age of four years. The rabbits, as I remembered, had blue necks, red tails and ears, hens had white and green feet, and the little pigs were all colors."

He completely mistrusted his memory until he learned that that particular farmer liked to paint his animals. Have the students discuss any memories they have that seem strange now, but may have been accurate from a child's point of view.

Writing

- Tell the students: The life of a pioneer was tough, as you have seen from reading about Martha Black and Fred Treacher. Is anything happening in our lives today that is very difficult and makes us struggle? Write a paragraph to those in the future to tell them of the present.

Art

- Have the students make a scrapbook of photos representing different periods of their life. Underneath each photo have them write a few lines telling what was on their mind and how they felt in the picture.

Starting Points

This selection focusses on six women who are making substantial contributions to modern life. Ask the students to suggest names of well-known Canadians. List them on the board, along with a word or phrase describing their role or contribution to Canadian life. Tell the students they will be reading brief biographical notes about six Canadian women whose names or contributions will probably be familiar to them. Have them look at the photographs to see if the women are recognizable and read the material to find out what these women are contributing.

Talking Points

- Which woman's contribution is most important as far as the students are concerned? Why? (Answers will vary.)
- Entertainers and athletes often reap greater financial rewards than contributors in other fields. Is this fair? (Answers will vary.)
- In what areas would the students like to be able to contribute? (Answers will vary.)
- Use the To think about on page 190 of the student text. (Answers will vary.)

Departure Points*Writing*

- Have the students imagine they have lived a full life in which they contributed to society. Have them work in pairs, composing brief biographical notes about each other.

Viewing/Speaking/Listening

- Post pictures around the room of male and female contributors to all walks of modern Canadian life. Encourage the students to discuss them and prepare brief talks about each person to present to the class.

VOCABULARY STRATEGIES/SPIR

The exercise following the word list should help the students to develop their ability to use context clues in decoding new vocabulary. It also serves as a pattern for other context exercises you may wish to devise.

from "Ancestor Hunting"

- pogroms(context)
- sociological(context/structural analysis)
- revert(context)

from "Four Years in a Shed"

- intoxicating(context)
- recourse(context)
- noxious(context)
- consecrated(context)
- precipitate(context)
- domain(context)
- attrition(context)

from "Grandmother Susie"

- suptaki (restatement)

from "The Visit"

- torpor(context)
- self-laceration(context)
- compunction(context)
- surreptitiously(context)
- ludicrous(context)
- pensively(structural analysis/context)
- affirmations(context)
- retractable(context)
- sibilance(context)
- integument(context)
- solicitude(context)
- arbitrary(context)
- pre-emption(context)
- decrepitude(structural analysis/context)

from "Frederick Treacher, Elmvale, Ontario"

- pittance(context)
- rebuked(context)

In each sentence a nonsense word is underlined. Have the students circle the letter that indicates how many clues the sentence gives to the word's meaning. Have them guess the word if they can.

1. Their technical installation—hardly existent—possessed no chimneys to carry off iddlich gasses.
 - a. many
 - b. few
 - c. none
2. It was in this miserable old shed that the best and happiest years of our life were spent, entirely larad to work.
 - a. many
 - b. few
 - c. none
3. Now let us inkle to the questions listed above.
 - a. many
 - b. few
 - c. none
4. He felt no yarrel that the decision was, would ever be, in his favor.
 - a. many
 - b. few
 - c. none
5. All Fred could make out was a low larfay that passed between his mother and grandmother.
 - a. many
 - b. few
 - c. none
6. His grandmother and grandfather sat at either end of the kitchen table nodding mysterious ilcars.
 - a. many
 - b. few
 - c. none
7. Their discovery had important extensions in the arcree of chemistry.
 - a. many
 - b. few
 - c. none
8. Just so his mother had whispered to him, covering him with the protective arnabt of love.
 - a. many
 - b. few
 - c. none

LEARNING TO REVISE/SPIL

Understanding how to edit/83

The editing portion of each chapter focusses on one aspect of editing in which the student should be able to develop some proficiency. The focus in this chapter is on *purpose*.

- List on the board the purposes for writing:
 - to entertain
 - to inform
 - to persuade
 - to impress
 - to evaluate
 - to express oneself
- Have the students jot down as many kinds of writing as they can think of for each purpose.
- Discuss the various kinds of writing, having the students share their ideas.
- Write on the board the various selections in this chapter of SPIL/SPIR. Have the students suggest each author's purpose. Is there disagreement? Is there sometimes more than one purpose? Has each author been successful in communicating the purpose?
- Assign students to bring in good examples of each purpose.
- Have the students continue with the activities under "Learning to Revise," page 83 of SPIL.
- Suggest that they be aware of each author's purpose in their private reading.

Understanding how to craft effective sentences/84

- Work through several examples of sentence-combining by embedding on the board to ensure that students grasp the technique.
- Have them work through the examples beginning on page 84 of their text.
- The sentence-combining activity, in which students are encouraged to use one of several alternative methods, would lend itself to small group work, in which students could compare their work and their rationale with others.

SUMMARY/SPIL

- The SPIL "Summary" (page 89) provides a brief recap of the major language tasks and writing models the students have encountered throughout the chapter. It then presents ideas for publication of student writing and extension of the skills they have acquired.
- Have the students read the section entitled "In this chapter you have" and have them orally summarize what they have explored and learned.
- Under the section beginning "Will you," discuss the possibilities for carrying out the three suggestions. The playwriting activity would lend itself well to small group work. Class discussion might stimulate the recollection of very early memories, and could also stimulate interest in elderly relatives as interview subjects.
- The section beginning "Could you" provides opportunities for the students to extend their skills across subject boundaries and in other areas of their life. Bring in one or two examples of an anecdote used to introduce a historical figure, and discuss with the class. Discuss appropriate questions that the students might pose to an imaginary ancestor. Stimulate their imaginations and their knowledge of the past. As they think of their imaginary "major achievement" in life, let them be as fanciful as they like and select any time period to have lived in.

CULMINATING THE THEME/SPIR

- Invite the students to create a scrapbook entitled "Legacy of an Extraterrestrial Life." It could include:
 - an imaginary "family tree" based on ideas and fantasies drawn from discussion of the space creature's background
 - a newspaper report describing the space creature's immigration to Canada
 - a letter sent back to his or her home in space describing the extraterrestrial's "first impressions" of Canada
 - original artwork, clippings from newspapers and magazines, collage compositions, and any other appropriate materials students wish to use to depict the physical characteristics of the being or his experiences on earth
 - a tape of an interview held with the space creature after he or she has resided with a Canadian family for one week
 - a diary entry written by the space creature revealing his or her future plans.
 - Students with a particular interest in their own family history might be invited to put together a presentation for the class that will illustrate their ethnic roots and cultural background, give some personal insights into particular members of their family, and trace the geographic passage of the family from as far back as possible to the present. The students may wish to include:
 - a family tree poster
 - taped interviews
 - maps, photographs, original drawings, souvenirs, and other objects that help to give a fuller picture of the family.
- The other students could be invited to respond with similar anecdotes and memories of their family histories.

EVALUATING THE THEME/SPIR

- The "Summary Activity" (SPIR, page 191) focusses on evaluating legacies in terms of strengths left by the characters the students have been reading about. Strengths they might note are as follows:
 - Madame Curie
 - inventiveness
 - determination
 - Jake
 - sense of humor
 - ability to make people believe him
 - The Kid
 - sense of trust
 - loyalty
 - Grandmother Susie
 - resourcefulness
 - organizational ability
 - Fred (The Visit)
 - moral courage
 - sensitivity
 - Fred Treacher
 - unwavering concern for brother
 - physical and emotional stamina
 - Joy Kogawa
 - sensitivity
 - lack of bitterness

Solve This One If You Can...

OVERVIEW

Our modern world is changing rapidly, presenting us with problems and challenges our great-grandparents never dreamed of. By examining the scientific, technological, and social challenges presented in this chapter, students will become more aware of their responsibilities as citizens, and better equipped to cope with the problems of today... and tomorrow.

A variety of experiences provide a broad background for discussion, writing, practical problem-solving, and research. In "'Science' Should Start with an R," SPIR page 194, a Canadian scientist urges us to meet the challenge of keeping abreast of scientific developments and dilemmas. Students consider specific environmental problems as they study an environmental map, SPIR page 198, and two modern "shape" poems, SPIR page 200 and 201. They gain perspective on our highly industrialized society by considering William Wordsworth's reaction to the Industrial Revolution in "The World Is Too Much with Us," SPIR page 199. A humorous computer poem, "The Perforated Spirit," SPIL page 92, prompts students to express their feelings about computerization. The article "Overpackaging of Food," SPIL page 94, and the "Letter from Ramona Dupuis," SPIL page 95, lead the students to write their own letters of protest against overpackaging. Further input on problems related to the food industry comes from the essay "Sliced for Your Convenience," SPIR page 202, and three food additive cartoons, SPIR page 208. Students consider the why and how of home garbage reduction as they read the article "Ganging Up on Garbage," SPIL page 96. The puzzling questions of urbanization and progress

versus natural environments are brought to the students' attention through the short story "The Removal of Sasha McKlusky," SPIR page 209, and two poems, "The Wrecking Ball," SPIR page 216, and "The Greatest City," SPIR page 217. Again, students exercise their critical faculties as they evaluate the author's vehement arguments against hunting in the personal essay "They Call It Sport," SPIR page 218, and examine the opposing point of view in "Trappers Not Ruthless," SPIR page 223. Illustrations and legends relating to radio-active fall-out and the nuclear-energy debate, SPIL page 100, provide the students with an opportunity to prepare their own illustrations and legends. In "All Is Not Well in the Atomic Garden," SPIL page 102, the students are exposed to a reasoned approach to general use of nuclear energy, including answers to questions about its safety and benefits. "R U There?" SPIL page 105, takes a light look at the question of mechanization. The chapter concludes with a play excerpt, "The Collaborators," SPIR page 226, in which a patriotic citizen is forced to make a decision about helping a stranger.

All of the above selections should provide starting points for thinking, discussing, and writing, in order to help students realize that, as humanity has created these problems, so it is up to every individual to help solve them.

SPIL

Objectives

- writing poetry
- writing punch lines
- writing business letters
- writing lists
- drawing illustrations with legends
- writing essays
- using editing techniques—adherence to essay plan and using checklist
- using sentence-combining techniques—varying sentence beginnings

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - R U There? p. 105
 - nonfiction:
 - from *Additive Alert* p. 94
 - Ganging Up on Garbage p. 96
 - All Is Not Well in the Atomic Garden p. 102
 - poetry:
 - The Perforated Spirit p. 92
 - illustrations and legends:
 - radio-active fall-out and the Inuit p. 100
 - cartoon:
 - Chef Pierre p. 93
- developing writing skills
 - prewriting:
 - discussing
 - listing points
 - reading articles
 - jotting ideas
 - researching
 - planning
 - writing:
 - identifying and understanding characteristics of the business letter p. 96, **p. 140**
 - identifying and understanding characteristics of lists p. 98, **p. 145**
 - identifying and understanding characteristics of legends p. 102, **p. 157**
 - identifying and understanding characteristics of the essay p. 104, **p. 159**
 - revising:
 - giving and receiving editorial suggestions p. 116
 - revising written material p. 111, **p. 163**
 - crafting effective sentences—varying sentence beginnings p. 112, **p. 163**

Products

- Speaking/Listening*
- discussing research findings **p. 138, p. 146**
 - sharing poetry orally **p. 138**
 - organizing a barter table **p. 139**
 - presenting research reports **p. 158**
 - developing a commercial **p. 159**
- Writing*
- writing a poem or cartoon p. 93
 - writing business letters p. 96
 - preparing lists p. 98
 - writing legends for illustrations p. 102
 - writing an essay p. 104
 - writing slogans **p. 139**
- Drama*
- dramatizing poems and cartoons **p. 138**
- Reading*
- reading classmates' poems and cartoons p. 93
 - reading nonfiction pertinent to chapter content **p. 159**
- Research*
- researching unnecessary packaging p. 96
 - researching nuclear energy p. 102
 - researching and classifying jobs **p. 138**
 - researching garbage reduction **p. 146**
 - researching radiation **p. 158**
 - researching Einstein and the Curies **p. 158**
- Art*
- drawing cartoons p. 93
 - preparing illustrations p. 102
 - designing posters **p. 139**
 - making a wreath **p. 160**
- Viewing*
- touring a packaging plant **p. 139**
 - touring waste-recycling facilities **p. 146**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Solve This One If You Can...

Focus:

dealing with topical, value-laden issues

Topics:

- computer technology
- environmental concerns
- nuclear power
- science instruction
- overpackaging of foods
- hunting
- patriotism and loyalty

SPIR

Objectives

- evaluate and judge ideas in terms of personal experience
- evaluate and judge ideas in terms of author's point of view
- evaluate and judge ideas to determine feelings and motivation
- evaluate and judge ideas in terms of worth, acceptability
- reconstruct information by recording/organizing in various forms
- appreciate and understand elements of the author's craft
- understand the structure of different forms of narration

Experiences

- relating ideas to be explored in the selections to personal experience or personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - The Removal of Sasha McKlusky p. 209
 - poetry:
 - "The World Is Too Much with Us" p. 199
 - Hail, Polluters p. 200
 - Resting in Peace p. 201
 - The Wrecking Ball p. 216
 - The Greatest City p. 217
 - nonfiction:
 - from "Science" Should Start with an R p. 194
 - from *You May Know Them as Sea Urchins, Ma'am* p. 202
 - from "They Call It Sport" p. 218
 - play:
 - from *The Pen of My Aunt* p. 226
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- additional reading on the theme p. 127

Products

Speaking/Listening

- interviewing p. 207, p. 215
- debating use of additives p. 208
- presenting a science program p. 132
- presenting research reports p. 134
- listening to recorded poetry p. 135
- playing an additives game p. 143
- making a presentation p. 148, p. 152
- participating in discussion p. 154

Writing

- preparing a chart p. 197
- countering persuasive writing p. 222
- writing letters p. 132
- composing shape poems p. 136
- preparing values lists p. 135
- preparing diet plans p. 143
- writing a character sketch p. 148
- writing opinion paragraphs p. 150
- writing advertisements p. 152
- writing paragraphs p. 155
- writing dialogue p. 215

Reading

- reading poetry p. 135
- additional relevant reading p. 152

Drama

- dramatizing a play p. 240
- role-playing based on a selection p. 142
- dramatizing dialogue p. 148

Art

- preparing illustrations p. 142, p. 198
- drawing cartoons p. 143
- photographing historic sites p. 150
- designing a stage set p. 161

Research

- researching:
 - the environment p. 134, p. 136
 - the Industrial Revolution p. 135
 - general stores p. 142
 - local councils p. 148
 - historical societies p. 150
 - wildlife publications p. 154

Viewing

- viewing television programs p. 134
- examining shape poems p. 136
- watching a dramatization p. 161

OBJECTIVES/SPIL

Objectives	The students will be asked to:
Learning to Develop Writing Formats	<ul style="list-style-type: none">• write a short poem or cartoon ending with a humorous punch line• write a business letter• write lists of points suitable for an article• prepare illustrations with suitable legends• write a short essay• proofread their business letters and carry them through to final draft• edit their essays according to a plan and checklist, and carry them through to final draft
Learning to Revise	<ul style="list-style-type: none">• understand and apply the principles of editing<ul style="list-style-type: none">-proofreading for mechanical errors-using a plan and checklist as guides to addition, deletion, substitution, and rearrangement• understand how to craft effective sentences<ul style="list-style-type: none">-varying sentence beginnings:<ul style="list-style-type: none">prepositional phrasesimilesubordinate clause

INTRODUCING THE THEME/SPIL

Using SPIL, page 90
(reading/listening/speaking)

Have the students look at the quotations. Point out that, in most cases, the quotations are slogans or examples of modern "folk wisdom." Have the students read the quotations silently. Then ask questions such as the following:

Which quotation is a famous scientific formula? ("E = mc²")

Which quotation might be used as a sign to discourage littering in a park? ("Take nothing but pictures; leave nothing but footprints.")

Which quotation relates to computers? ("Sorry, it's lost in the computer.")

Discuss with the students some or all of the To talk about questions on page 92.

OBJECTIVES/SPIR

Main Objective	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas in terms of personal experience• evaluate and judge ideas in terms of author's point of view• evaluate and judge ideas to determine feelings and motivation• evaluate and judge ideas in terms of worth, acceptability

Other Objectives	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• reconstruct information by recording and organizing in various forms
Appreciating the Choice of Language	<ul style="list-style-type: none">• appreciate and understand elements of the author's craft
Understanding Sequence and Structure	<ul style="list-style-type: none">• understanding the structure of different forms of narration

INTRODUCING THE THEME/SPIR

Using SPIR, page 193
(speaking/listening/reading)

Write the chapter title on the board: "Solve This One If You Can. . . ." Ask the students what subject matter the word *solve* suggests to them. What kinds of problems might a person be asked to solve? (mathematical, crime detection, word puzzles, . . .) Tell the students that the kinds of problems they will be confronting in this chapter are real. They are problems relating to life in our rapidly changing society. Have the students read the introduction to the theme in SPIR, page 193. Briefly discuss the questions asked near the beginning of the introduction:

- Do you feel as if you are "living in the fast lane"?
- Does the idea of rapid change excite and challenge you—or frighten you a little?

Read and discuss with the students some or all of the quotations. Which quotations reflect the students' own experiences and feelings? Which ones present issues the students had not seriously considered before? What new information do the students gain from the quotations?

EXTENSION ACTIVITY

Have the class, in groups, investigate the history of scientific and technological developments they find particularly interesting; for example:

- computers
- jet-propelled aircraft
- space travel
- television
- the recording and reproduction of sound (recording-studio equipment, stereophonic reproduction, quadraphonic reproduction, earphones)

Each group might make a time line detailing development with regard to the subject they have chosen. The class as a whole might use the time lines and other illustrative material arising from the research to prepare a large display on a bulletin board or wall.

The group investigations will no doubt provide a source of names suitable for the name collection activity described in SPIL, page 92.

ONGOING ACTIVITIES FOR THE THEME

1. Assist the students in starting a clipping file on current problems, such as those considered in this theme. Challenge each student to look through at least one daily newspaper or current magazine every day, and to clip or copy relevant articles, photographs, cartoons, and so on. Make sure the students include the dates with their clippings. Guide them as necessary in establishing categories and filing their material. Possible categories might include:

- Vehicles
- Urbanization
- Industrialization
- Social problems arising from technological progress

The clipping file will serve as a resource for student writing and other projects carried out during the study of the theme.

2. Divide the class into groups of six to eight students. Challenge each group to discuss and prepare, during the course of the theme, a depiction of what they would consider to be The Ideal Community. The Ideal Community would be one in which the problems discussed in the theme have been largely solved. (Challenge the students to be creative in their approaches to problems.) Allow the groups to choose their own individual methods of depicting The Ideal Community—through murals, dioramas, bulletin-board displays, small-scale models.

3. Computerization is one challenge that some students know a great deal about. Interested students, with the help of a teacher or other resource person, might prepare a daylong or half-day computer workshop during the study of the theme.

4. Point out that some authors in the past have been quite “futuristic” in their writings. Nostradamus, a French astrologer and physician, made a number of interesting prophecies in the 1500s. These are still read today. Another French author, Jules Verne, foresaw in the 1800s many of today’s modern inventions, including the aqualung, the submarine, space travel, and television. Leonardo da Vinci, an Italian genius in a wide range of fields, was centuries ahead of his time (1452-1519). Some students may wish to find out more about a “futurist.” Challenge individuals to pretend to “be” the person of their choice. Have them pretend that the person has been able to travel through time to visit our modern world. What would he or she say about it? Students may wish to prepare monologues in which the historical figures present their views on today’s society. Pairs of students might prepare interviews, with one taking the part of the historical figure and the other acting as a present-day interviewer. Monologues and interviews could be presented to the class periodically throughout the study of the theme.

5. There are many excellent books dealing with current scientific, technological, and social problems and proposed solutions. Have as many as possible of the following titles available for your students to read as an extension activity.

Bibliography:

Aiken, Joan. *Street*. The Viking Press, 1978.

A thought-provoking and satirical play dealing with the "overdevelopment" and urbanization of a small village. A spoof on the absurdities of progress. Suitable for production by young teen-agers.

Berlitz, Charles. *Doomsday 1999 A.D.* Doubleday & Co., Inc., 1981.

A provocative look at ancient history, at today, and at tomorrow that will radically alter the reader's thinking about the future.

Fabun, Don. *Dimensions of Change*. Glencoe Publishing Co., Inc., 1971.

A conservative conservationist's description of where we are headed with respect to ecology, shelter, energy, food, mobility, and telecommunications.

Froman, Robert. *Street Poems*. McCall Publishing Company, 1971.

A collection of shaped poems, many of which deal with environmental and other quality-of-life issues, especially as they relate to big cities.

Gregor, Arthur S. *Man's Mark on the Land*. Charles Scribner's Sons, 1974.

Succinctly and vividly, the author documents the rapidly changing nature of man's interaction with his environment through the centuries.

Hellman, Hal. *Population*. J. B. Lippincott Company, 1972.

The author presents the facts on the population explosion for the younger reader, explaining the situation as it is today, the changes taking place, and the causes and consequences of these changes.

McGough, Elizabeth. *Dollars and Sense: The Teen-age Consumer's Guide*. William Morrow & Co., Inc., 1975.

A complete reference to teen-age consumer problems, this book can save the reader much time and money.

*Mowat, Farley. *A Whale for the Killing*. McClelland & Stewart Limited, 1972.

A documentation of the author's observations of the rapidly diminishing whale population and his attempts to prevent its extinction.

Petit, Ted S. *The Long, Long Pollution Crisis*. G. P. Putnam's Sons, 1975.

The author clearly and simply describes how pollution disrupts the vital cycles that sustain life, and offers methods to reverse the course we now travel.

*Pim, Linda R. *Additive Alert: A Guide to Food Additives for the Canadian Consumer*. Doubleday Canada, Ltd., 1979.

A highly readable discussion of food additives in Canada, their possible and proven dangers, legislation governing their use, and action the average citizen can take.

Pringle, Laurence. *The Controversial Coyote*. Harcourt Brace Jovanovich, Inc., 1977.

With clarity and balance, the author discusses the most controversial animal in North America and reaches the hopeful conclusion that coyotes and their victims can co-exist in abundance.

-*Recycling Resources*. Macmillan, Inc., 1974.

The author shows how the problem of too much garbage arose and what can be done about it.

Rood, Ronald. *Good Things Are Happening*. The Stephen Greene Press, 1975.

A very readable description of what a variety of people and groups are doing about the problems of ecology and conservation.

*Spivak, Michael, ed. *What Will They Think of Next?* McClelland & Stewart Limited, 1979.

Based on the television series from "Science International," the book details in a lighthearted and entertaining manner many new inventions and developments in the world of science and technology.

Szulc, Tad. *The Energy Crisis*. Franklin Watts, Inc., 1974.

Tad Szulc explores the development of the energy crisis and its meaning for America and the world. Advanced readers will learn how the inner workings of power politics and high finance have brought about the crisis and have affected us all.

*Watson, Paul, as told to Warren Rogers. *Sea Shepherd: My Fight for Whales and Seals*. W. W. Norton & Co., Inc., 1981.

The determined struggle of a young Canadian conservationist to prevent the extinction of whales and seals, even at the risk of his own life.

*Canadian Titles

INTEGRATING THE COMPONENTS:
A SUGGESTED FLOW

Starting Points in Language/F

Opening Spread
(raising questions about human's effect on the earth, possible consequences for the future, and computer technology)

- 5. The Perforated Spirit
(intrusion of computers into private life)
- 6. Overpackaging of Food
(garbage problems resulting from overpackaging)
- 7. Letter from Ramona Dupuis
(protest against specific example of overpackaging)

Starting Points in Reading/F

Introduction to Chapter Theme
(our rapidly changing society and the resulting problems and challenges)

- 1. "Science" Should Start with an R
(concern about society's scientific illiteracy)
- 2. Map
(environmental threats to North America's air, land, and water)
- 3. "The World Is Too Much with Us"
(effects of materialistic, industrialized society on our relationship with nature)
- 4. Hail, Polluters/
Resting in Peace
(shape poems expressing environmental concerns)
- 8. Sliced for Your Convenience
(pros and cons of overpackaging and underpackaging groceries)
- 9. Food Additive Cartoons
(concern about chemicals and other additives)

Starting Points in Language/F**10. Ganging Up on Garbage**

(a family demonstrates how to minimize household waste)

16. Illustrations and Legends

(far-reaching effects of radio-active fall-out)

17. All Is Not Well in the Atomic Garden

(a reasoned approach to nuclear energy)

18. R U There?

(a light look at mechanization)

20. Learning to Revise**21. Summary****Starting Points in Reading/F****11. The Removal of Sasha McKlusky**

(conflict between a real estate developer and a nature lover)

12. The Wrecking Ball

(social commentary on the practice of wrecking one building to make way for another)

13. The Greatest City

(the ultimate importance of the character of a people—as opposed to material progress)

14. They Call It Sport

(an argument against the hunting of wildlife for sport)

15. Trappers Not Ruthless

(an argument in support of hunting)

19. The Collaborators

(a patriotic citizen decides to help a stranger)

22. Summary Activity

“Science” Should Start with
an R/194 SPIR
□ □ □

Starting Points

This selection, which calls attention to our society’s general scientific illiteracy, graphically illustrates the rapid changes brought about by science and technology during the last thirty or forty years. In preparation for the presentation of the selection, list the following words and phrases on the board:

- parents of Confederation
- political institutions
- PCBs
- mercury
- dioxin
- polio
- smallpox
- radio-active fall-out
- tranquillizers
- chromosomes
- DNA
- mongolism
- kidney dialysis
- corneal transplant
- politicians
- herbicides and pesticides
- occupational disease
- acid rain
- MPs
- elected representatives
- parliamentary decisions

Ask the students to skim the list quickly. Tell them that the words and phrases may be divided into three groups, under the following headings:

- Government Terms
- Pollution Terms
- Medical Terms

Challenge the students to classify as many of the terms as they can. This might be done by having volunteers place a capital G beside government terms, a capital P beside pollution terms, and so on. Or it might be done by underlining in three different colors of chalk.

Briefly discuss the students’ classifications with them. The discussion should reveal terms the students do not understand. Give further background as necessary, or have students look up unfamiliar terms in their dictionaries. Terms should be classified as follows:

- Government Terms*
- parents of Confederation
- political institutions
- politicians
- MPs
- elected representatives
- parliamentary decisions

- Pollution Terms*
- PCBs
- mercury
- dioxin
- radio-active fall-out
- herbicides and pesticides
- acid rain

- Medical Terms*
- polio
- smallpox
- tranquillizers
- chromosomes
- DNA
- mongolism
- kidney dialysis
- corneal transplant
- occupational disease

Tell the students they will be reading an article by Dr. David Suzuki, a Vancouver scientist whom some of them may have seen on television—particularly on the program *The Nature of Things*. Have the students read the introduction in the student textbook. As they read the article, have them watch for the terms they classified and note the challenges that Dr. Suzuki gives us as readers. Encourage the students to use the marginal notes to help them reflect on these challenges.

Talking Points

- Which does Dr. Suzuki feel has advanced more rapidly in our society—science and technology, or political institutions? According to Dr. Suzuki, what has been the result? How has he personally tried to solve the problem? (Dr. Suzuki feels science and technology have advanced more rapidly. The result is that politicians are trying to cope with problems they don't understand. Dr. Suzuki has spent fifteen years using television to increase people's interest in and grasp of science.)
- Dr. Suzuki was born in 1936. During approximately what span of years would he have been a child? (approximately 1936 to 1950) What were some of the most interesting aspects of his childhood, as listed in the second paragraph? (Answers will vary: caught and ate lots of fish without fear of PCBs, mercury or dioxin; no television; no public air travel," and so on.)
- Why was it not as difficult for society to adapt to new inventions in the past? (Science and technology were not advancing as rapidly. People had more time to adjust to new inventions.)
- Use the To think about on page 197 of the student text. (Challenge the students to be responsible citizens by becoming aware of problems facing our society. Ways they might do so would include: thinking carefully about issues raised in this theme, reading newspapers, watching public affairs programs on television, reading current science books and magazines, attending community meetings on local problems, such as use of pesticides.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of author's point of view
evaluate and judge ideas in terms of worth, acceptability

- Have the students look back at the title. What does it mean? What can you gather from the clue in the article's last sentence? (The title means that science should be given as much emphasis in schools as the "three Rs"—reading, writing, and 'rithmetic.) Do you agree that science should become a more important subject in your school? Why or why not? What changes would have to take place in your school if this were to occur? (Answers will vary.)
- How would you evaluate the many medical changes since Dr. Suzuki's childhood? (Most of them are probably good; for example, little fear of polio now because of the Salk vaccine; kidney dialysis now helps people with serious kidney disorders to live nearly normal lives.) What new dilemmas have modern medical techniques presented to us? (Should people whose brains are dead be kept alive artificially by machine? If kidney dialysis facilities are limited, who should be allowed to use them? the person with the most money? the person who might die without the machine? the person who is most useful to society? Other issues, which may or may not be suitable for your class, would include genetic engineering, abortion, surrogate motherhood, cloning.)
- Use the To do on page 197 of the student text.

Environmental threats to
North America’s air, water, and
land/198 SPIR

Departure Points

Speaking/Listening

- If several students have seen Dr. Suzuki on *The Nature of Things* or a similar television program, they may wish to prepare a science-related segment of their own, suitable for such a program. Have them make an oral presentation to the class.
- Some students may wish to interview relatives or friends who are about the age of Dr. Suzuki (born in 1936), asking them how society has changed since they were children.

Writing

- Some students may wish to write letters of concern to various political leaders. For example, they might write to a minister of education, suggesting that science be given more emphasis in the curriculum. Or they might write to a minister of the environment, expressing concern about a problem such as acid rain or excessive use of herbicides.

Starting Points

Environmental threats are depicted on a map of North America. Have a volunteer read aloud the introduction. Briefly discuss with the students any environmental problems affecting their community directly. Then invite them to look at the map, noting environmental threats throughout North America as a whole.

Talking Points

- According to the map, which area of Canada is affected by acid rain? (eastern Ontario, southern Quebec) What are the probable sources of acid rain in these areas? (power plants, automobiles, and a high degree of industrialization—which tend to be concentrated in areas of high population)
- What is the probable source of the mercury in Lake Superior? (mining operations near the shoreline) Are there pollution problems in the other Great Lakes as well? (None are shown on the map, but students may be aware that there are indeed problems. For example, the article “‘Science’ Should Start with an R,” SPIR page 194, mentions that fish in Lake Erie are affected by PCBs, mercury, and dioxin.)
- What is the meaning of the word *desertification*? (the process of changing into a desert) According to the map, what areas of the United States are at risk? (the west and southwest) What are the reasons for this? (There are many people in these areas. They need a great deal of water for agriculture and everyday life. The supply of water from run-off in the areas is limited. So the people pump water from very deep wells. However, this is ground water, which is not being replenished. When it is gone, there won't be any more. Land use is also promoting desertification in these areas. The natural vegetation, which can survive on limited water, has been replaced by agricultural crops, which need more water. If the supply of water from irrigation runs out, crops won't grow. Since the natural vegetation is also gone, the land could become a desert.)
- Use the To think about on page 198 of the student text. (The automobile is called “an environmental failure” because it causes air pollution, contributes to acid rain and noise pollution, uses up precious oil resources, and requires expressways, highways, and parking lots that use up valuable agricultural and residential land. Automobiles of the future may be even smaller than today's smaller models, may have more pollution controls, may run on fuel other than gasoline, may be made of non-rusting, completely recyclable materials, may even be replaced entirely by other methods of transportation.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

reconstruct information by
recording/organizing in various forms

- Use the To do on page 198 of the student text. Assist the students as necessary in identifying both general and specific environmental threats in their community. Provide guidance as needed in the drawing of the community maps.

The World Is Too Much with Us/199 SPIR

Departure Points

Research

- Some students may wish to research environmentally improved automobile designs. Have them incorporate their research findings and new ideas of their own into original designs for “automobiles of the future.” Encourage them to make detailed, labelled drawings depicting their designs.
- Point out that, according to the map, some areas of Canada are also at moderate risk of desertification. What areas are these? (southern Alberta and Saskatchewan) Interested students may wish to research farming and irrigation methods in these areas. What steps might be taken to alleviate the risk of desertification?
- Interested students might research environmental threats to the Great Lakes. How much of the responsibility belongs to Canada? How much belongs to the United States? What steps might be taken to alleviate the problems?

Speaking/Listening

- Have the above research projects presented as oral class reports.

Viewing

- Encourage students to be aware of television programs dealing with environmental problems. Suggest that they watch these programs and report on them to the class for discussion.

Starting Points

The poem deplores the effects of a materialistic, industrialized society on people’s relationship with nature. In preparation for the presentation of the selection, divide the class into two groups. Have each student in the first group find and bring to class one fact about the Industrial Revolution, which figured prominently in English history from approximately 1750 to 1850. Have each student in the second group find and bring to class one fact about English Romantic poet William Wordsworth, who lived from 1770 to 1850. Ask the students to share orally the information they have found. Discuss it with them, making brief notes on the board. Then have the students read the introduction and the poem itself in their student texts.

Talking Points

- What changes brought about by the Industrial Revolution do you think the poet is reacting against in the poem? (the movement away from a basically agricultural society; increased industrialization; increased dependence on machines; emphasis on material goods; long hours and poor conditions for workers in factories)
- What effects does he say such conditions have had on himself and others? (They waste their powers, or energy; they don’t appreciate or understand nature any more; they have given their hearts away, which is a “sordid boon”—a morally low bargain.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of author's point of view

evaluate and judge ideas in terms of personal experience

- Have the students write brief definitions of the words Pagan, Proteus, and Triton, as well as any other unfamiliar words or phrases in the poem. Encourage them to find and draw pictures of Proteus (a sea god of classical mythology) and Triton (a mythical being with the head and trunk of a man and the tail of a fish).
- Make sure the students understand the meaning of the poem: Wordsworth would rather be a believer in an outworn pagan religion than be caught up in present-day life as he sees it, and unable to appreciate nature as represented by Proteus and Triton.
- Why does Wordsworth say he would rather be a pagan? (He believes that, as a pagan, he would see much meaning in nature. Such a person, standing on a lea or meadow beside the ocean, would not simply see the water, but would also see the mythical beings Proteus and Triton.)
- William Wordsworth seems to regard appreciation of nature as one of life's highest and noblest values. Do you agree? What would be some reasons for holding appreciation of nature in high regard? (Answers will vary. We depend on our natural environment for air to breathe, water to drink, food to eat. We can learn about ourselves and our relationships as human beings by observing social creatures such as ants, wolves, dolphins. Enjoying nature provides relaxation and a break from the problems of life in human environments such as schools, office buildings, shopping malls. Appreciation of nature may renew our religious feelings and beliefs. It may inspire us to greater creativity.)

Departure Points

Writing

- Write the term *appreciation of nature* on the board. Remind the students that poet William Wordsworth regarded this as one of life's highest values. It was extremely important to him—much more important than making and spending money. Ask the students what is important to them. On what do they place a high value in their lives? List a few suggestions on the board:
 - friendship
 - freedom
 - religion
 - getting a good education
 - happy family life
 - peace in the world

Encourage further suggestions from the students.

- Have the students make personal values lists, stating in order, the things that are most important to them. Tell the students that they need not share their lists with you or anyone else if they wish to keep them private. Point out that making such a list can help a person establish priorities and decide where to concentrate his or her energies.

Reading

- Encourage students to read more poems by William Wordsworth, such as "Daffodils," "Composed by Westminster Bridge," "September 1802" and "Steamboats, Viaducts, and Railways."

Research

- Encourage students to find out more about the Industrial Revolution and its effects on society.

Speaking/Listening

- Obtain a recording of Wordsworth's poetry and have it available for the students to enjoy.

Hail, Polluters/200

Resting in Peace/201 SPIR

Starting Points

These two shape poems present some of the author's concerns about the environment. Invite the students to simply look at (not read) the two poems. Most poetry is meant to be read aloud and a poem may depend on its sound for some of its appeal. Some poems, however, are to be experienced visually; the way they look on the page is important. What do the students notice about the shape of these poems? Read the introduction aloud as the students listen. Then have them read the poems to see how Robert Froman expresses his concerns about the environment.

Talking Points

- Which poem deals with air pollution? ("Hail, Polluters")
- What pollution problems does the poem "Resting in Peace" bring out? (It brings out the garbage problem that a car causes after it has been "junked." The line "But you're quiet now, car," brings out the fact that automobiles cause noise pollution. The line "And you don't smell bad," brings out the fact that automobiles cause air pollution.)
- Can you suggest solutions to any of the problems highlighted in the poems? (Possible solutions might include: putting filters on chimneys to reduce harmful emissions; reducing the amount of garbage that is burned; discouraging smoking by individuals; discouraging littering; discouraging manufacturers from dumping chemical wastes into rivers; building automobiles that pose fewer environmental threats; finding ways to recycle old automobiles.)

Skill Points

Comprehension

The key comprehension skill presented in these selections is as follows:

evaluate and judge ideas to determine feelings and motivation

- What feelings do you think prompted the poet to write each poem? (anger, sadness, concern, frustration, wistfulness)
- To whom is the poet speaking in the first poem? (polluters—motor exhaust, chimney smoke, and so on) In the second? (a junked car) What personal pronoun is used in each poem? (you) Why do you suppose the poet addresses his subjects directly in each poem? (Probably because this device expresses his personal feelings about his subjects—he almost thinks of them as people.)
- Which of the poet's feelings about pollution do you share? (Answers will vary.)

Departure Points

Research

- Interested students may wish to visit an automobile wrecker's yard. Have them make notes on how various parts of old automobiles can be recycled. Some possibilities include:

Parts that are not worn out, such as doors, mirrors, starter motors, transmissions, and radios, can be removed and sold to people who need them for their own cars.

Entire car bodies can be crushed and reused in the making of new cars, steel beams, and so on.

Encourage the students to brainstorm new creative ideas for recycling old automobiles. For example, what about taking the top off, putting on a clear plastic dome, and using an old car body as a mini-greenhouse?

Writing/Viewing

- Encourage the students to compose their own shape poems. Display them for discussion and inspiration.

The Perforated Spirit/92 SPIL

Starting Points

This poem humorously portrays an employee's reaction to having his individuality defined by a set of computer cards in the company personnel department. Pass around some perforated computer cards for the students' examination. (Such cards are often included with bills from credit card companies and department stores.) Briefly discuss with the students various ways in which computers affect their lives. Do they ever feel concerned about this? How might they express their concern in a humorous piece of writing? Have the students read the introduction and the title "The Perforated Spirit." Have a volunteer define the word *perforated* (pierced with holes). As the students read the poem, have them notice how the poet uses humor to make his point.

Talking Points

- Students may vary in their opinions as to whether or not the poem is funny. (Those who find it humorous may mention: the exaggeration in the lines "I am a chart/Upon the cards of IBM"; the predictable and rather "rollicking" rhythm and rhyme of the poem; the "twist" at the end.)

- Draw out the fact that the high-sounding language in the third stanza contributes to the poem's humor. It introduces an element of mock dignity. You may wish to mention that this stanza is modelled on the last stanza of the poem *Invictus* by William Ernest Henley:

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

- Students may vary in their opinions as to the appropriateness of the title. Draw out the fact that it is based on a subtle metaphor. The poet says that, in a sense, his spirit *is* a set of computer cards. Since the cards are perforated, his spirit could be said to be perforated as well. Students may wish to suggest other suitable titles. ("I Am a Computer Chart; Do Not Bend, Spindle, or Mutilate"; "Invictus 1984")
- As necessary, guide the students in understanding the joke in the last stanza. (Here the poet carries his metaphor to ridiculous lengths. He says his brain was temporarily affected by the fact that the personnel people had put the paper clip too tight on the set of cards representing him.) Draw out the fact that we don't really get the joke until we read the very last line—the punch line.

Skill Points

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing—punch line (in humorous poem or cartoon)

- Have the students read the cartoon and identify its punch line. ("POOF!") Why is this a funny line? (The restaurant personnel have entered all their business information into the computer. As soon as they are completely dependent on the computer, it breaks down. The implication is that all the business information is lost.)
- Briefly discuss with the students other computer-related situations that might prove to be sources of humor. (Perhaps a computer suddenly starts to talk back to its inventor. Perhaps two computers fall in love and secretly exchange love letters by means of perforated cards. Perhaps a person tries to change his or her holiday reservations slightly, but ends up with bizarre results because of a computer foul-up.)
- Use the Activity in SPIL, page 93. Pairs or groups of students may wish to collaborate. For example, two students may develop a cartoon idea together. Then one can write the actual words while the other draws the pictures.

Departure Points

Drama

- Pairs or groups of students might dramatize the poems and cartoons they wrote.

Research

- Some students might look through the help wanted advertisements in one or more major newspapers. What percentage of the ads are for computer-related jobs? Students might classify and tabulate these; for example, jobs for computer programmers, jobs for operators of word processors, jobs for scientists having a strong background in computers.

Speaking/Listening

- What are the implications of the students' findings for the future of computers in our society? For career planning? Is the current trend towards computerization likely to continue? Lead a discussion of such questions with the students.
- Have the students look for other poems and stories about computers and share them. Is it possible to generalize about people's feelings toward computers on the basis of these writings?

Overpackaging of Food/94 SPIL

Starting Points

This selection draws attention to the fact that food in supermarkets is often overpackaged, contributing unnecessarily to garbage disposal problems. Give each student a piece of aluminum foil about 10 cm by 16 cm. Briefly discuss with the students what happens to foil when it is thrown away as garbage. Does it burn in an incinerator? Does it break down and become part of the soil in a sanitary landfill site? Point out that foil is often part of the packaging found around food in supermarkets. (For example, dehydrated soup is sometimes sold in foil envelopes.) Tell the students they will be reading a short article in which the author expresses her concern about the large amount of foil, cardboard, cellophane, plastic, and other packaging materials that the modern food industry uses. Have the students read the introduction. As they read the article, have them notice how the author uses examples, statistics, and slogan-type language to make her point.

Talking Points

- What examples of overpackaging does the author use? (plastic wrapping around fresh coconut; individual packaging for soup mixes, cheese slices, puddings, fruit juices; plastic and cardboard around vegetables; three layers of packaging around margarine) Have the students suggest other examples, such as: non-returnable cans for soft drinks; tea in individual bags with individual strings and labels, packed in cardboard boxes wrapped in cellophane; potatoes individually wrapped in foil for baking.
- Have the students reread the claim that “65% of residential garbage is made up of packaging components.” Does that quantity surprise them? Encourage them to actually check a typical bag of kitchen garbage at home and report on the results of this informal research.
- What is the effect of the slogan-type language the author uses: “garbage glut,” “three R’s . . . reducing . . . reusing . . . recycling.” (The hard “g” sounds are unpleasant to the ear, as is the actual garbage glut; the three R’s are more memorable than non-alliterative words would be.)
- What are we gaining by using each other’s discarded items? (We are not only cutting down on the amount of garbage thrown out, but also saving the energy that would have been required to make new items.)

Departure Points

Research

- Have the students take out their pieces of foil again. Tell them you will give them a week (or some other specified length of time) to do whatever they like with the foil. Their object is to try to destroy it by any means except by throwing it away. They may cut the foil into strips, heat it, pound it, ride over it with their bicycles, bury it in the ground overnight and dig it up in the morning, leave it in a dish of liquid ammonia for several hours, and so on.
- Ask the students to bring whatever is left of the foil—with their observations—on the day you reach the Departure Points for the selection “Ganging Up on Garbage.”

Speaking/Listening

- Discuss with the students various ways in which they might carry out the *reuse* part of the author’s three R’s.
- Suggest that the students—with their families’ permission—bring to school any books, tools, clothes, games, or other similar items that are no longer wanted at home. Guide the students in organizing a barter table at which such items might be exchanged. For example, a student who has brought four unwanted comic books could exchange them for somebody else’s cast-off stamp album or box of water colors.

Art and Writing

- Some students may wish to design and make posters illustrating the author’s three R’s.
- Encourage the students to use slogan-type language to make their points on the posters; for example:
Waste not, want not.
Solutions to pollution.
Don’t be fuelish; save energy.

Viewing

- Factories often have tours of their facilities. If possible, organize a tour of a packaging operation. Provide time for the students to discuss what they have observed and how it relates to Linda Pim’s article.

Letter from Ramona Dupuis/95 SPIL

Starting Points

The selection is an example of the type of letter that might be written to protest overpackaging. Remind the students of the suggestion given as a footnote to the article “Overpackaging of Food.” (Send the package back to the company president!) Have them read the introduction to Ramona’s letter. As they read the letter, have them notice how Ramona presents her viewpoint.

Talking Points

- Ramona’s personal experience was throwing away packaging from a breakfast cereal and finding that it more than half filled the kitchen garbage can. Invite the students to briefly describe similar experiences they have had with overpackaging.
- Guide the students in noting Ramona’s two arguments in the second paragraph. (Making the packaging materials uses up our energy resources. Discarded packaging increases the amount of garbage.)
- Invite suggestions on how the letter writer might have made her point more persuasively. (She might have done some research and used convincing statistics regarding overpackaging. She might have suggested another method of packaging cereal—perhaps sending it to the store in bulk and having customers help themselves out of a bin. She might have implied, in a polite way, that her family would not buy any more of that particular cereal until at least some of the excess packaging was eliminated.)

Skill Points

- Use with the section Learning to Develop Writing Formats–Business Letter (SPIL, p. 96)
- Writing: Learning to Develop Writing Formats–Business Letters
- The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–business letter

- Discuss the polite but firm tone of Ramona’s letter. Have the students note the standard, businesslike English and the impression it makes. Point out that we should adjust the level of formality in our English according to the situation. In a casual note to a friend, informal language and even slang might be quite appropriate. In writing a story, one might wish to have some of the characters speak in informal English. However, in a formal, written communication such as a science report, secretary’s minutes from a meeting, or a business letter, formal English is required.
- According to the needs of your class, discuss the positioning of various elements within a business letter, proper punctuation, and capitalization.
- Use the Activity in SPIL, page 96. Encourage the students to be original in the content of their letters, but to use Ramona’s letter as a guide to tone, language, punctuation, and style.

Departure Points

- Research*
- Ask which part of the packaging mentioned by Ramona would most easily break down and become part of the soil in a sanitary landfill site. (the cardboard box) What would probably happen to the foil liner and the cellophane? (They would remain almost unchanged.)

Sliced for Your Convenience/202 SPIR



Starting Points

The selection is a humorous essay on the pros and cons of the overpackaging and underpackaging of groceries. Have the students keep their textbooks closed. Write the title on the board: "Sliced for Your Convenience." Ask the students what kind of selection they would expect from this title. Will it be a serious or a humorous one? What is "sliced for one's convenience"? (Encourage guesses. It could be cheese, bread, meat.) Will the author be in favor of, or opposed to, having things "sliced for one's convenience"? (Encourage speculation.) Then have the students find the selection in their textbooks and read the introduction. Point out that the article is going to be about overpackaging and underpackaging food. Have the students note how the author presents his opinions. Encourage them to use the marginal notes in evaluating the "then" and "now" of grocery shopping.

Talking Points

- What is the general tone of the essay? (humorous; perhaps somewhat nostalgic)
- Is the author in favor of having bologna presliced? (No, customers liked custom-cut bologna. Presliced bologna spoils more rapidly.)
- Who does the author think benefits more from prepackaging—storekeepers or customers? Why? (storekeepers—less labor is required) Who else benefits? (Probably the food industry benefits. Sales are probably increased by attractive packaging. Companies who manufacture packaging would also benefit, as well as advertising agencies, artists, and others who design packaging materials.)
- Have you noticed media advertisements that try to convince the consumer that foods are personally wrapped for him or her, directly from the farm. Slogans like "farm-fresh," "home-baked goodness," names like "Dairy Fresh," etc, reflect this concept. Why would advertisers use this technique? (It appeals to nostalgia; consumers realize that much flavor is lost in modern processing and marketing methods.)
- Use the To think about on page 207 in the student textbook. (Some advantages of bulk selling are that the customer may buy exactly the amount he or she requires; the product is easily visible and not obscured by packaging; the energy that would have gone into producing packaging is saved; far less garbage is generated. Some disadvantages are that food may not stay as clean in bins as if it were prepackaged; the customer is not allowed to choose a particular brand, since the product is "no name" in many cases; some people who work in the designing and manufacturing of packages might lose their jobs.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of author's point of view
reconstruct information by
recording/organizing in various forms

- Use the To do on page 207 of the student textbook.
- Then begin a chart like the following on the board:

OLD-FASHIONED BULK SELLING OF FOOD	
Advantages	Disadvantages
Some foods keep their flavor longer.	Customers have to work harder.

- Have the students continue the chart, drawing information from the essay, the interviews they carried out in the To do activity, and their own personal experiences. Challenge them to list as many advantages and disadvantages as they can.

Departure Points

Drama

- Have volunteers role-play a customer drawing molasses from a puncheon (cask) and getting "a shot of molasses up the sleeve," as described by the author. Before they do so, ask them what gestures they might use, what they might say, and what their facial expressions would be during such an experience.
- Other actions the students might role-play would include: "getting out the first couple of pieces of pork from a new barrel"; "nails . . . were a torture to gouge out by the handful . . . like trying to strangle a porcupine."

Art and Research

- Have interested students research old-fashioned general stores and prepare illustrations to depict what they find out. Such illustrations might be in the form of drawings, paintings, or perhaps even photographs taken by the students themselves.

Writing

- Some students may wish to write paragraphs or poems about the shopping mall as a community meeting place, replacing the old general store. Have them express how they, their friends, and their parents view it.

Food Additive Cartoons/208 SPIR

Starting Points

These cartoons highlight the fact that many of the foods we buy contain chemicals and other additives. Play the following game with the students. Read aloud a list of ingredients from a package of prepared food (without letting students see the package). Have the students guess what food it is. Repeat three or four times with different foods; for example:

sugar (may also contain dextrose), cornstarch, natural flavor, modified cornstarch, salt, polysorbate 60, calcium carrageenan, food color

(Answer: Prepared pudding and pie filling.)

enriched flour containing thiamine mononitrate, riboflavin, niacin, reduced iron, water, whey powder or skim milk powder, liquid sugar and/or glucose, yeast, salt, lard or shortening (vegetable oil and/or palm oil and/or beef tallow), corn flour, soya flour, calcium, sulphate, ammonium chloride, potassium bromate, mono and diglycerides, calcium propionate.

(Answer: Commercial white bread.)

sugar dextrose, citric acid, trisodium citrate, natural flavor (contains BHA), gum arabic, tricalcium phosphate, artificial flavor, maringin, vegetable shortening, Vitamin C (214 mg per 100 g), food color

(Answer: Orange drink crystals.)

Have the students read the introduction and the food additive cartoons in the student textbook.

Talking Points

- What point are all three cartoons making? (We are so accustomed to additives that we hardly recognize the taste of natural food any more.)
- What is the background for the cartoon about the witches? How does it add to the cartoon's effectiveness? (*Macbeth*—the famous witches' speech, "Double, double, toil and trouble;/Fire burn and cauldron bubble." The witches used "all natural" ingredients in their brew, so the additives increase the cartoon's irony.)
- Use the To think about on page 208 of the student text. (Answers will vary.)

Departure Points

Research

- Use the To do on page 208 in the student textbook.

Speaking/Listening

- Some students may wish to prepare new items to play the Starting Points game. Encourage them to include some additive-free items, such as the following:

milk, eggs, cornstarch, fruit juice, sugar
(Answer: A homemade pudding.)

whole-wheat flour, water, cracked wheat, brown sugar, honey, shortening, wheat gluten, yeast, sea salt, wheat germ, soya flour (Refrigerate after opening.)

(Answer: whole-wheat bread.)

pure, frozen, concentrated orange juice
(Answer: What else?!)

Such items might be contrasted with their additive-laden counterparts in the world of highly processed foods.

Writing

- Interested students might write out what they would consider ideal healthful diets for persons in their age group. Encourage them to choose natural additive-free foods as much as possible, while still remaining realistic about their tastes, the availability of items, and so on. You may wish to remind the students of the four main food groups, according to Canada's Food Rules: breads and cereals; meat, fish, and eggs; milk and milk products; fruit and vegetables. A good focus for discussion and writing activities would be the ways that good foods contribute to good looks.

Art

- Encourage the students to draw "food-additive" cartoons of their own for classroom display.

Ganging Up on Garbage/96 SPIL

Starting Points

This article gives reasons for trying to reduce home garbage and offers practical guidelines. Focus the students' attention on the subject by reading aloud some or all of the following professional scavengers' answers to the question, "What are the most unusual things you find in garbage cans?"

BENSON:

In the trash
behind the old Hall of Justice
once
I found a wooden leg.

BURRISTREZZI:

After a wedding or baby shower
I find
lots of gifts in the garbage.
What you don't like, you throw away,
I guess.
Sell it, you're a cheapskate,
Give it, you feel guilty,
So you chuck it in the garbage.

PAINTER:

Cash
wristwatches
and
a gold
wedding
ring.

SWINTON:

I've got about twenty radios I found
All around my house, on the floor
on shelves, in closets,
on the bureau.
That way I make my own stereo.
Maybe I turn on four at the same time,
or listen to different shows
in different rooms.

DUCKMANN:

Bikes, baby cribs, brand new coats.
Big hotels are the best for clothing.
Family districts you don't see nothing
Too unusual. Lots of little stuff.
But hotels you hold your breath for
chuck-offs.
People buy too much and stagger out,
loaded.
They don't have no camels nowadays,
And planes don't carry all that stuff.
My dog sleeps in the baby crib.

Briefly discuss the scavengers' comments with the students, inviting them to speculate on possible reasons why people throw out things that are still useful. Point out that even if people didn't do this, we would still have a garbage problem in North America because of all the packaging, disposable items, newspapers, and so on that we throw away. Have the students read the introduction to the selection. As they read the article, have them note reasons for reducing garbage and ways in which this might be done.

Talking Points

- Elicit the fact that the writer used the following statistics. Each Canadian generates nearly two kilograms of garbage a day. (Point out that this is an average figure.) Disposing of garbage costs each Canadian about \$25.00 a year. (Point out that with inflation this figure is probably rising.)
- According to this article, what are the four R's of waste management? (reduce, reclaim, reuse, recycle) Compare these with the three R's in the article "Overpackaging of Food." Which extra R is found in "Ganging Up on Garbage"? (reclaim) Invite a volunteer to define this term. (To reclaim is to bring back to a useful, good condition. The term is often used for land, but it might also be used with reference to an item such as a book. If the book is repaired, cleaned up, and perhaps given a new cover, we might say it has been "reclaimed.")
- Did the family in the article carry out their experiment in a scientific way? (They weighed all garbage as it was going out. The implication is that they kept a written record of the amount each time. They seem to have been moderately successful, since they reduced their garbage by one third in two months.)
- Discuss how the students might conduct similar experiments in their own homes. Guide them in deciding how their experiments might be different. For example, if some students live on a farm, methods of garbage disposal might be quite different from those in the city. Also, guide the students in determining what information they might need in order to carry out such an experiment. For example, they might need to determine the location of recycling depots in their community. They might need to find out where and how to set up a compost bin.

Skill Points

Use with the section Learning to Develop Writing Formats–List (SPIL, p. 98)

Writing: Learning to Develop Writing Formats–List

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–list

- Point out that in an article, points are often listed rather than presented in paragraph form. This makes them easier to read and understand because they are separated visually. The reader can tell at a glance where one ends and the next begins. Each point may be considered separately.
- Have the students reread the list of guidelines in "Ganging Up on Garbage." Elicit the fact that the guidelines are separated according to *location*. This is indicated by the subheadings At Home, At the Store, At Work or School.
- Elicit the fact that each separate point begins with a dash. Point out that writers may use different ways of separating points: numbering, asterisks, bullets, lettering alphabetically, and so on. Stress that it is important to use the same system consistently throughout an article or other piece of writing.
- Have the students note that each point begins with a capital and ends with a period. (You may wish to point out that some writers do not follow this practice. What is most important is consistency. The writer should choose a style and use it throughout the piece of writing.) Elicit the fact that each point begins with a verb, or action word–Set, Compost, Return, and so on. Again, the writer was consistent. This type of consistency helps the reader to easily understand and remember the information presented.

- Also elicit the fact that each point is an imperative sentence—a sentence that gives a command. Again, the writer was consistent. You may wish to discuss why imperative sentences might be most suitable for a list like this one. For example, too many extra words might be used if the writer tried to present each as a declarative sentence—“It is a good idea to set up a compost bin,” “Consider trying lunch kits instead of paper bags,” and so on.
- Use the Activity in SPIL, page 99. You may wish to brainstorm additional points before the students write them down. Stress that they are to follow the style used by the writer of “Ganging Up on Garbage.”
- Guide the students in writing their own lists of guidelines to choose settings familiar to them (cottage, camp, farm, and so on, as suggested in the student textbook).

Departure Points

Research

- Challenge students to carry out experiments similar to the one described in the article.
- You might organize a similar experiment at school, perhaps in the cafeteria.
- Guide students as necessary in carrying out the experiments.

Speaking/Listening

- Point out that foil is a common waste in home garbage. Have the students now report on what they did with the foil you gave them (in the Departure Points section of “Overpackaging of Food”) Most students will have some foil left. Make a class list of the methods they used to try to dispose of it.
- Are there other discarded materials that don’t break down easily in an incinerator or sanitary landfill site? Discuss.

Viewing

- If possible, arrange a class visit to one or more of the following: a local recycling depot, a sanitary landfill site, an incinerator where community garbage is burned. Encourage discussion of what the students observed

The Removal of Sasha McKlusky/209 SPIR



Starting Points

This short story from Alberta deals with the conflict between “progress,” in the person of real estate developer Marcus Turner, and the preservation of a natural environment, as championed by eccentric Sasha McKlusky.

Write the following questions on the board:

How much progress is too much?

How much civilization is too much?

If possible, display pairs of contrasting pictures; for example:

a completely undisturbed woodland setting

versus

a new housing development

downtown Las Vegas

versus

a completely undisturbed desert setting

a completely undisturbed waterfall in the Rocky Mountains

versus

a photograph depicting the commercialization of Niagara Falls

Briefly discuss the questions and the pairs of pictures with the students. Have them read the introduction to the selection. Encourage them to use the marginal notes as they read the story, noting the characteristics of the two main characters and how their conflict is finally resolved.

Talking Points

- The author writes from the viewpoint of a person in the story. Who is she? (a young person in the town of Greenfields, Alberta)
- What do you think the effect would have been if the author had told the story in the third person, instead of using a young narrator? (It probably wouldn't have been as involving; the reader wouldn't have understood the significance of the struggle over the land as readily.)
- What sort of person is Sasha McKlusky? (strange, lived in a building put together from odds and ends, short, stout, quite emotional, picked up bottles to sell, commanded respect, stubborn, liked to be alone, could keep a secret, “had a soft spot for kids”)
- Use the To think about on page 215 in the student text. (Answers will vary. Many students will not have expected the “surprise twist”—that Sasha was a wealthy man—until they reached the end of the story.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
understanding the structure of different forms of narration

- Have the students skim the story to find out what they can about Marcus Turner's character.
- Have one of the students describe how the conflict arose between the two men, noting that their stubbornness prevented its early resolution. Show how this kind of stubbornness relates to world tensions.
- As a class, chart the story events on the board up to the climax. How does the author increase suspense just before the climax?
- Ask the students how they feel about the final sentence in the story, bringing out the fact that it focusses on the narrator's point of view, thus rounding the story out effectively.

Departure Points

Speaking/Listening

- Use the To do on page 215 in the student textbook.
- Have the students present their interviews to the class as a whole. Discuss the fact that the issue is far from clear-cut. There are strong arguments in favor of, as well as against, the new housing development.

Research

- Consider organizing a class visit to the local town or city council. A student might be appointed to write a letter asking permission and inquiring about topics that will be discussed on particular days.
- Encourage the students to note how varying opinions are presented at the council meeting, and how a decision is or is not reached.

Writing

- Have the students write a character sketch of an eccentric person like Sasha McKlusky or about an imaginary character.

Drama

- Interested students might write and dramatize dialogue for the meeting at which Sasha McKlusky bought out Marcus Turner's holdings in Greenfields.

The Wrecking Ball/216 SPIR

Starting Points

The poem depicts the wrecking of a downtown city building to make way for a new one, and offers some social commentary on the practice. Again, write on the board the questions used to introduce the selection "The Removal of Sasha McKlusky."

How much civilization is too much?

How much progress is too much?

Again, briefly discuss the questions. Tell the students they may gain new insights from the poem they are about to read. Have them read the introduction and the title. Ask for a definition of the term *wrecking ball*. (It is a large steel ball suspended from a crane, used to batter down walls.) As the students read the poem, have them note Raymond Souster's opinion as expressed in it.

Talking Points

- What is Greenspan? Temperman? (These are probably meant to be plays on the names Greenspoon and Teperman, contractors who specialize in wrecking, or demolition.)
- Discuss connotations for "span" as in "Greenspan," perhaps referring to a "span" of time or the "span" of an arch in a building under demolition. "Temper" in "Temperman" could be a reference to little children wrecking their toy towns in temper or to the "temper" of the times that demands change.
- What is the meaning of the term *reverberates*? (echoes) *battering rams*? (heavy objects used to break down walls, doors, and so on) *pendulums*? (weights hung from fixed points so they are free to swing back and forth) Discuss any other unfamiliar words.
- Have the students describe their mental pictures of the poem verbally, in writing, or in drawings. Point out the poet's vivid comparison in the last stanza. The people responsible for the wrecking are compared to bored children playing with blocks.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas to determine motivation
appreciate and understand elements of the author's craft

- Point out that, again, the issue is not clear-cut. Land in any large city is worth a great deal of money. Probably the land is worth far more than the building being wrecked. Probably a developer wants to put up a building that would use this prime location more efficiently. On the other hand, perhaps the old building has historic or sentimental value. Also, it seems like a waste to tear down a building that could still be used.
- Note the vivid language of the poem: "reverberates," "toppling," "smashing," "uneasy shivers," and so on. How effective are the images the poet creates? What words show that the poet does not appreciate these signs of "progress"?

Departure Points

Research

- Students might find out what provisions are made by their local town or city council for the preservation of old buildings. What makes a building worthy of preservation? What is the political process involved in deciding whether a building may or may not be torn down?
- Students might find out about historical societies in or near their community. What are the aims of such societies? What can they do to protect a historic building from demolition?

Art

- Some students might photograph or prepare drawings of interesting old buildings in danger of demolition. Point out that such drawings or photographs could become important historical documents in the future.

Writing

- Have the students write paragraphs in which they give opinions on the questions discussed during the Starting Points activity:
How much civilization is too much?
How much progress is too much?

Starting Points

This poem reminds us that what is truly important and enduring in a city is the character of its people. Write a few city and town "slogans," such as the following, on the board:

Moose Jaw, The Friendly City
North York, The City with Heart
Lunenburg, Home of the *Bluenose*
Gimli, Home of the Viking Statue
Quebec, City of *Joie de Vivre*
Shediac, Lobster Capital of the World
Dawson, City of Gold
Saskatoon, City of Bridges
Calgary, Alberta's Sandstone City
Hamilton, The Ambitious City

Invite the students to add any similar slogans that they have heard. Point out that such slogans sometimes emphasize the character, or supposed character, of the people living in the city or town. Which of the slogans emphasize the character or "spirit" of a place? (Moose Jaw, The Friendly City; North York, The City with Heart; Quebec, City of *Joie de Vivre*, or joy of life) Which slogans emphasize things people have built? (Lunenburg, Home of the *Bluenose*; Gimli, Home of the Viking Statue; Saskatoon, City of Bridges; Calgary, Alberta's Sandstone City) Which emphasize natural resources? (Shediac, Lobster Capital of the World; Dawson, City of Gold)

Tell the students they are going to read a poem called "The Greatest City." What kind of city might that be? Encourage predictions. Then have the students read the introduction. Invite them to check their predictions as they read the poem.

Talking Points

- Which things does the poet say “are not to be cherished for themselves”? (“teeming manufacturing state,” “prepared constitution,” “best-built steamships,” “hotels of granite and iron,” “any *chef-d’oeuvres*” [masterpieces] of engineering, forts, armaments”) Why? (He says they will not last. They serve their function and pass on. However, the greatness of human character remains.)
- What are the qualities of a “great” person? (Answers will vary. Students might mention such qualities as friendliness, courage, kindness, wisdom, patience, self-control, cheerfulness, humility, unselfishness, creativity, inventiveness, honesty.)
- What can a city or country do towards building the character and greatness of its people? (Answers will vary. Students might mention quality of education, quality of political leadership, religion, organizations such as the Boy Scouts and Girl Guides. All of these may, in various ways, contribute to the greatness of a people.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of author’s point of view
appreciate and understand elements of the author’s craft

- Ask the students what answer they expect to give to Whitman’s question in the first line of the poem, noting that the poet then goes on to list things by which we often measure greatness.
- Have one of the students explain the metaphor in which the poet describes the achievements he has just listed as a “show,” noting that it effectively reduces the importance of these achievements.
- Lead the students to see that the “flash of defiance” on the part of an individual who refuses to accept this superficial view is all that is required to throw the whole “show” into chaos.
- Have the students discuss their opinions of the final two lines.



Departure Points

Writing

- Some students may be interested in writing an advertisement bringing out the good points of a particular city or town, perhaps a local one. The Chamber of Commerce can probably provide pamphlets for use as models.

Reading

- Remind the students of the question "What are the qualities of a 'great' person?" Encourage them to read what various authors have said on the subject. For example:

Rudyard Kipling in the poem "If"

William Wordsworth in the poem "Resolution and Independence"

The Apostle Paul in Galatians 5:22, 23

Carl Sandburg in the poem "Losers"

John Galsworthy in the short story "Quality"

Monica Hughes in the novel *Hunter in the Dark*

Margaret Craven in the novel *I Heard the Owl Call*

My Name

Biographers of outstanding Canadians such as Nellie McClung, Laura Secord, Terry Fox, Cardinal Leger, Chief Dan George, Ellen Fairclough, Joey Smallwood, Cindy Nicholas

Speaking/Listening

- Have the students make brief oral presentations about someone they feel is "great," explaining how and why. The presentation can be based on reading or personal knowledge.

Starting Points

Invite the students to define the word *sport*. What are some common activities that most people would classify as a sport? Is an element of competition necessary for an activity to be called a sport? What arrangements are made to ensure that a sports competition is fair and that the competitors are as equally matched as possible? Tell the students they will be reading an essay in which the author argues that hunting is not a sport and that it should not be allowed in Canada. Have the students read the introduction. As they read the essay, have them evaluate the author's arguments, especially in view of their definition of the word *sport*. Encourage them to use the marginal notes to help them reflect on the selection.

Talking Points

- In the lead to his essay, J.V. McAree mentions two activities that we no longer consider sport. What are they? (gladiators fighting each other to the death; human beings fighting with fierce animals in pits) Why does society generally no longer consider such activities as sport? (They are too cruel. They result in death for one of the competitors.)
- In the competition between the hunter and the deer, does the author feel the two are equally matched? (No) In what ways is the hunter at an advantage? (Deer has only speed and natural camouflage on its side. Even speed doesn't help when dogs start chasing it. The hunter is never at risk. The deer, unlike a grizzly bear, poses no danger whatsoever to a hunter.)
- The author protests against the raising of pheasants specifically for hunting. Does the practice upset the "balance of nature"? (probably not) Why does J.V. McAree protest against it? (Pheasants are beautiful. They are also harmless.)
- How does the essayist suggest people enjoy the pleasures of being in the woods without hunting? (Go with a camera instead of a gun.) What reasons does the author give for considering wild animal photography more of a sport than hunting? (Photographers need more stalking skills because they have to get closer to the animals in question.) What other advantages does the essayist see in photography over hunting? (Photographers gain permanent records of their experiences—their pictures. When they leave, there are just as many animals in the woods as before.)
- Use the To think about on page 222 in the student text. (Carrying the author's viewpoint to its logical conclusions, we would have to assume that he would be against fishing, raising and slaughtering cattle for market, and buying a fur coat. However, he might make a distinction between domestic and wild animals, in which case he might consider beef-raising an acceptable activity.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of worth, acceptability
reconstruct information by
recording/organizing in various forms

- What are some arguments in favor of allowing careful and responsible hunting in Canada's wilderness areas? (Hunters are often better informed about wildlife than the average person, and far more interested in practical methods of preserving it. Hunters belonging to such organizations as Ducks Unlimited contribute a great deal of time and money to the restoration and preservation of wildlife habitats. Well-managed and regulated hunting can actually help to preserve the balance of nature and prevent the fluctuations in wildlife numbers that might otherwise occur. Well-meaning but ill-informed tourists in wilderness areas sometimes harm wildlife more than hunters do. For example, they may damage the animals' natural habitats. They may feed bears and other animals, causing them to become bolder and bolder until they are a nuisance and must be destroyed.)
- Use the To do on page 222 in the student textbook.



Departure Points

Writing

- Have the students look back at the paragraph beginning “Who can look at a cock pheasant and then heartlessly kill it?” Discuss how the author uses emotionally loaded language in this paragraph in order to persuade us. Challenge the students to try using emotionally loaded language of their own in paragraphs presenting a pro or con viewpoint of hunting.

Speaking/Listening

- Would any convinced hunter be persuaded by this essay? Can people be persuaded from their fixed beliefs by logical argument? What are some of the psychological reasons for hunting, other than those mentioned by the essayist? In view of the essay, how would we regard the hunting and fishing economy of the native peoples of this country before the coming of Europeans?
- Use one or more of these questions as the basis for a formal class discussion in which prepared arguments and statements of viewpoint are presented in turn, and conclusions are drawn.

Research

- Interested students may wish to find and bring to school copies of such magazines as *The Beaver*, *B.C. Outdoors*, *Field and Stream*. These magazines might be left at a resource centre for browsing during a specified period of time.
- Other students might wish to investigate the activities of such organizations as Ducks Unlimited, the Canadian Federation of Humane Societies, the Canadian Association for Humane Trapping, the Canadian Wildlife Federation, and various provincial wildlife and hunting associations.
- Addresses of such organizations can be found under the heading “Wildlife” in *The Corpus Almanac of Canada*, which is a standard reference book in many libraries.

Starting Points

This letter to the editor of a sports magazine expresses the opinion of an individual who is in favor of hunting for sport. As such, it provides a balance for the preceding selection. Have one of the students summarize the points made by the author of “They Call It Sport.” Do the students feel it is possible to argue in favor of hunting for sport? Have them predict what they feel the author of “Trappers Not Ruthless” might say, and jot their ideas down on the board. Have them read the letter to see if they predicted the arguments the author would use.

Talking Points

- Have one of the students summarize what the author is saying. (Those who criticize trappers usually don't have access to the facts, their perspective is very one-sided, the facts indicate that trappers are not responsible for declines in animal populations.)
- Use the To think about on page 225 of the student text. Do the people who write against trapping know what they are talking about? Who is responsible for more slaughter than the trappers? Are trappers the cause of declines in animal populations? Is nature to blame? Does the public contribute to killing wildlife in other ways? How does the trapper play a part in nature's balance? How are trappers' associations helping prevent needless slaughter of animals? Students can discuss the extent to which they feel the author answers these questions satisfactorily.
- How does the author's conclusion relate to his opening paragraph or “lead”? (He offers the inexperienced city person an opportunity to find out how trappers really operate, in order to alter their outlook.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of worth, acceptability
gain understanding of details which relate ideas (comparison and contrast)

- Recall with the students the predictions they made about the arguments the author might use. Were they correct? Were the arguments persuasive?
- Have them recall the arguments presented by the author of "They Call It Sport." How effectively does each author present his point of view? Have the students compare in chart form the way each point of view is presented in terms of: logical development of ideas, satisfactory answering of questions raised, appeal to emotions, use of vivid and effective language.
- Discuss the charts the students have completed. Did one author present his views more effectively than another? Note that one selection is an article over which the author probably labored, making several drafts and receiving editorial help, whereas the other is a letter to the editor that the author probably wrote quickly in reaction to another letter he had read.
- Use the To do on page 225 of the student text. If the students feel that one author's views are more effectively presented than the other's, are they all then in agreement with this author? Note that it is impossible to change people's minds on some issues they feel particularly strongly about, regardless of how persuasive the arguments are.

Departure Points

Writing

- Have the students work in pairs, discussing some issue about which they feel strongly. Have each student write a paragraph attempting to persuade his partner to the opposite point of view. When the partner receives the paragraph, he must write one in response, explaining his point of view or telling why he remains unpersuaded by his partner's paragraph.

Art

- Have the students create a pro-hunting or anti-hunting poster.

Illustrations and Legends/100 SPIL

Starting Points

The two illustrations, with their accompanying legends, present the disturbing information that radio-active fall-out from nuclear-testing sites and atomic power plants affects the Inuit of the Far North through the food chain. Briefly discuss nuclear energy and the nuclear-energy debate with the students. (The essay on page 102 of SPIL provides background information.) Then have the students read the introduction. As they examine the illustrations and legends, have them look for new information and try to determine where the author stands on the issue of nuclear energy.

Talking Points

- Elicit from the students that the author is opposed to nuclear energy. Ask for possible solutions to the problem presented. (Sources of radio-active fall-out could be eliminated or greatly reduced. Ways of counteracting the effects of fall-out in the plants, caribou, and Inuit might be discovered in the future. The Inuit could be warned not to hunt and eat the caribou.) Stress that there are no easy solutions to complex problems such as the one presented.
- There are many interrelated factors that make the problem a difficult one. (Depending on their knowledge of the subject, students might mention the following: Perhaps bomb testing could be stopped if political powers could be convinced to do this. But what about nuclear-power generation? Already, much of North America's electricity comes from nuclear sources. If the caribou-hunting Inuit stopped eating caribou, what would they live on? Surely it is preferable for them to be self-sufficient rather than be dependent on government assistance.)
- Point out that the illustrations and legends really give us very little information. Before drawing any hard and fast conclusions, what further information would we like to have? (Again, depending on their level of knowledge, students may suggest some of the following: We would like to know if there is a great difference between the amount of radio-active fall-out from bomb testing and from nuclear-power stations. We would like to know what methods there are of dealing with the problem at the source. We would like to know more precisely what effects fall-out is having on the Inuit people. What medical evidence is there of the "poisoning" of the Inuit?)

Skill Points

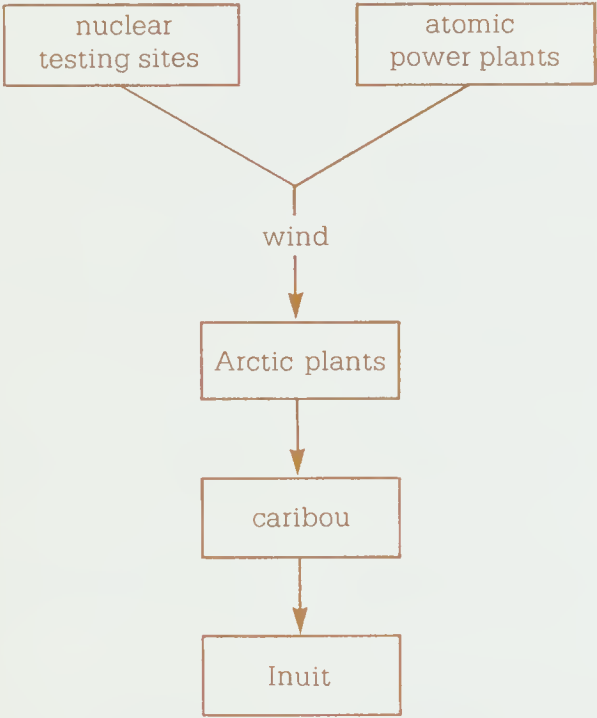
Use with the section Learning to Develop Writing Formats-Illustrations with Legends (SPIL, p. 102)

Writing: Learning to Develop Writing Formats-Illustrations with Legends

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing-illustrations with legends

- Draw out the fact that the photograph is touching. It is meant to appeal to our feelings of concern and pity.
- Guide the students in developing a flow chart showing how the author says radio-active wastes reach the Inuit.



Students may comment that the map might be improved by making the outline of North America larger so that there would be more space for the drawings on it. Also, the caribou is shown too far from the Inuit. The connection between the two is not completely clear from looking at the map.

- Encourage comments about the style of the legends. (Students may note that they are written in clear, standard English. They are both short enough to be read quickly. One interesting fact is that the two legends give almost the same information. Perhaps the author was trying to impress the importance of the information on us by giving it to us twice, with two different illustrations.)
- Use the Activity in SPIL, page 102. Encourage the students to read the article “All Is Not Well in the Atomic Garden,” as well as any other readily available information, before preparing their illustrations and legends.

All Is Not Well in the Atomic Garden/102 SPIL

Departure Points

Research/Speaking/Listening

- Students may wish to find out more about the important question of what radiation does to the human body. A number of studies have been done on different groups of people; for example, the survivors of Hiroshima and Nagasaki, X-ray technicians and other health workers, employees at nuclear-power plants. The issue is far from clear-cut. After considerable discussion, Alan Wyatt, author of *The Nuclear Challenge: Understanding the Debate*, concludes:

“If *all* our electricity needs were generated from nuclear power, the additional radiation might shorten our lives by about thirty-six minutes.”

Other writers, however, strongly disagree.

- Some students may wish to further investigate the life and work of Dr. Albert Einstein, author of the famous theory of relativity and “father of the atomic age.”
- Have the researchers report to the class on what they learn. Their findings could be presented orally, using charts and other visuals, or printed handouts might be used.

Viewing

- If there is a nuclear-power plant in the area, arrange for the students to tour it. Have them discuss the tour and whether it has affected their thinking about nuclear power

Starting Points

In this selection author Don Fabun argues in favor of the use of nuclear power and attempts to demolish some of the arguments against it. Ask the students what they know of nuclear-generating sites and power stations. Any information they have will probably be news stories about accidents and other negative aspects. Encourage them to discuss these and to express their opinions about the peaceful use of nuclear energy. Tell them that the selection they will be reading deals with their concerns and they must decide whether or not the author's reasoning is satisfactory to them.

Talking Points

- Is the author in favor of or against nuclear energy? (He is in favor of it.)
- What issues does he deal with as he presents his arguments? Does he deal with them to your satisfaction? (Nuclear-energy installations are unsafe; any energy exchange involves risk; there is danger of radiation contamination; thermal pollution occurs. Some students may not be satisfied with the author's arguments and may introduce counter-arguments of their own.)
- How effective is the imagery used by Fabun in his article? (Answers will vary, but students should note the extended image of the garden and the pun on “plants.”)
- How effective is the fact that Fabun's first argument concerns the question of “The Bomb”? (Answers will vary, but it would seem to be an effective point to make early in the essay, as it would be foremost in the minds of most people.)

Skill Points

Use with the section Learning to Develop Writing Formats–Essay (SPIL, p. 104)

Writing: Learning to Develop Writing Formats–Essay

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–essay

- Discuss the effectiveness of Fabun’s lead. If possible, have examples of the other kinds of leads and provide opportunities for the students to examine them and discuss their appropriateness. In this case the folksy, informal lead helps the reader feel comfortable with an uncomfortable topic.
- Note that the essential problem the author will address is clearly stated in the paragraph beginning, “Still, all is not well in the atomic garden,” immediately following the anecdote.
- Have the students go through the points made by the author, presenting pro and con arguments. Which do they agree with? Are there any questions the writer does not answer to their satisfaction? Why?
- Note that the conclusion refers to the introductory anecdote, sums up the author’s belief that nuclear power is both safe and beneficial, and intimates that the same kind of scepticism Einstein dealt with will hinder the development of nuclear energy for a long time yet.

Departure Points

- Reading*
- Have available essays on the subject of nuclear energy that students can use as references and as essay models. Have them work in groups to analyze the development of such an essay and present their findings to the class.
- Speaking/Listening*
- Have the students individually or in groups develop a commercial for or against the proliferation of nuclear-power stations, based on their findings about nuclear energy.

Starting Points

This humorous tale of a computer foul-up is presented in the form of a series of letters. It brings out the soberer question of the mechanical takeover of human tasks. Ask the students if they have ever had experience with computer errors. Recall the expression “Sorry, it’s lost in the computer” from the beginning of the chapter. Invite students to offer their opinions about the advantages and disadvantages of computers. Ask them to speculate about the title and its spelling. Ask if they expect this selection to be humorous and whether they expect the computer or the human to win. Have them read the selection, paying attention to the change in the way the woman’s feelings are expressed as the situation continues.

Talking Points

- Discuss the To think about on page 110 of the student text. (The selection is funny because computer errors are common experiences and this one is carried to absurdity. The tone of the woman’s letters becomes more desperate and strident as she feels more and more frustrated. The author is probably opposed to mechanization.)
- Which party did you think would win? (Answers will vary.)
- What points in the letters approximate reality? (type of language used by computer; way the original error arose through error in records; writer’s increasing frustration; procedure taken by the company involved)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas to determine humor
determine the author's purpose in terms of language choice

- Note that the author has successfully created humor by exaggerating a situation, along with its attendant situation, with which we all are familiar.
- Have the students suggest other formats in which the same ideas might have been expressed. Remind them of the poem "The Perforated Spirit." What advantage has the author gained by presenting her information in a series of letters?
- Point out the contrast between the increasingly hysterical language of the frustrated customer and the cold formality of the computer's responses.
- Discuss how the ironic twist at the end of the series of letters acts as a punch line and adds to the humor.

Departure Points

Writing

- Have the students write the woman's response to the computer's last letter.

Art

- Have the students find out how to make a Christmas wreath or other decoration from computer cards.

Starting Points

This play excerpt points out the predicament of a patriotic citizen who must set aside her moral scruples to save a stranger from the enemy. Ask the students if they have ever been among a group of friends, one of whom has committed some misdemeanor. Did they tell what they knew, or did their loyalty to the friend keep them silent? What if the person in the wrong were a stranger, and they knew that the person might face death or imprisonment if caught? Tell them the woman in the play they are about to read is faced with such a situation, when an enemy soldier brings a prisoner to her door. Invite them to find out how she handles it and if they approve of her actions.

Talking Points

- Aside from being found out by the enemy, what risk did Madame take in protecting the soldier? (He might have been an intruder intent on doing harm.)
- What do you think the Stranger would have done when he supposedly went to look for his coat and Simone pretended she had sent it to the laundry? (He might have tried to make a run for it.)
- How does the author make Simone and the Stranger convincing? (She makes them sound as though their frustrations with each other have built up over a long period of time.)
- Use the To think about on page 240 of the student text. (Madame shows in the first scene that she is very concerned with proper behavior, so the reader knows she wouldn't ordinarily tell lies. Her actions are in keeping with the fact that she despises the enemy, loves her country, and will do what she can to help anyone who seems to be trying to overthrow the enemy.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas to determine feelings
gain understanding of details which lead to
characterization

- Have the students reread the play, listing Madame's characteristics with quotes from the play to support their opinions.
- Note the pause before Madame claims the Stranger as her nephew, page 228. Have the students talk about what she was feeling at that point.
- Have one of the students tell how the information given about Madame in the first scene adds interest to subsequent events. (Madame's emphasis on proper behavior adds suspense to the pause before she claims the Stranger as her nephew, as the reader doesn't expect her to go along with the Stranger's plot. The first scene also shows us her feelings about her country and about the enemy—we know she is involved and has strong feelings.)
- Have the students note the way Madame treats the enemy soldier. Wouldn't they have expected her to be ingratiating? What might have happened if she had been?
- Have the students trace the feelings Madame probably experienced during the action of the play. At what points does she reveal them; at what points does she hide them?

Departure Points

Art

- Have the students design a stage set for the play.

Speaking/Listening/Viewing

- Use the To do on page 240 of the student text. Encourage the students to discuss the way the various characters are portrayed by their classmates, particularly through facial expressions.

VOCABULARY STRATEGIES/SPIR

Students should be applying what they have learned about context, structural analysis, and restatement as strategies to decode any new vocabulary they encounter. Following the word list are examples of another strategy: association. By associating an unfamiliar word with a similar familiar one, students are able to get at the meaning of the former.

• from “Science Should Start with an R”
intrusion (context/structural analysis)

from “Sliced for Your Convenience”

- deuced (context)
- puncheon (context)
- commodious (context)

from “The Removal of Sasha McKlusky”

- indeterminate (structural analysis)
- depicting (structural analysis/association)
- pastoral (structural analysis/association)
- impeccable (context)
- imperturbably (structural analysis)
- populace (association)
- stupefied (association)
- curtailed (context)
- stipulations (context)
- injunctions (context)
- speculations (structural analysis/context)

from “They Call It Sport”

- imminent (restatement)
- mercenary (context)

from “Trappers Not Ruthless”

- predator (context)

from “The Collaborators”

- inexplicable (context)
- flouting (context)
- credentials (context, association)
- miscreant (context)

from “The Removal of Sasha McKlusky”

- pastoral—Have the students tell you the root of the word. Write “pastor” on the board. Ask them to tell you nouns they associate with pastor (eg., “leader,” “minister”), giving whatever clues you need to provide in order to elicit “shepherd.” Then ask where a “shepherd” would normally be found, thus leading them to an understanding of “pastoral.”

from “The Collaborators”

- credentials—Ask the students if they can find part of a familiar word (credit) within the given word. Have them associate what is meant by credit. Lead them to see that “credentials” entitle the bearer to “credit” or recognition.

The following exercise will help the students practise the strategies of association and structural analysis.

In each sentence a word is underlined. Have the students circle the letter of the word they would associate with the underlined word, then give what they think the underlined word means.

1. Soon a huge signboard appeared at the edge of town, depicting rolling green river banks on which nestled tiny white bungalows.

- a. deprive
- b. pick
- c. picture

2. One early April morning, Sasha appeared on Main Street and the populace stared.

- a. people
- b. pupil
- c. opulent

3. After a moment of stupefied amazement, he broke into a grin of triumph.

- a. defied
- b. petrified
- c. stupid

For each of the following words, have the students write its root word, then use the given words to fill in the blanks in the sentences.

4. intrusion

5. indeterminate

6. imperturbably

7. speculations

8. The result is that rarely are candidates for political office asked for their position on an issue such as the _____ of computers into our private lives.

9. No one knew what went on at their interviews, but _____ flew fast and furiously.

10. Sasha could be seen _____ pattering about in his cluttered yard.

11. Sasha McKlusky was a short, rotund fellow of _____ years.

LEARNING TO REVISE/SPIL

Understanding how to edit/111

Students have an opportunity to focus on the specific skills required for revising an essay.

- Discuss the advantages of “gaining perspective,” particularly in an essay on a controversial issue. Note that readers can be negatively influenced by the writer’s approach. If the writer wishes to convince the reader, the essay must at least appear to present a reasoned, acceptable approach to the subject.
- Discuss each point in the text with the students. Have the students note that a piece of writing is totally flexible until in its final form. Encourage them to discuss the effectiveness of various pieces of writing. If you are able to present examples of writings that can be reorganized through class discussion, it would be beneficial to the students. You might also try to establish a workshop in which students volunteer to have some aspect of their work discussed in class, or in which students who are having specific difficulties receive help.
- Have the students conclude by revising their work until they are satisfied with it.

Understanding how to craft effective sentences/112

Activities in this part of the chapter will provide opportunities for the students to experiment with reorganizing information in their sentences in order to gain experience in varying sentence beginnings.

- Prepare them for working with the material by reminding them that there is no “right” way to word their sentences. Appropriate wording depends on purpose and context, and on the sound of the words. Note that sentences can be worded awkwardly, a fact they might notice in some of the sentences they are asked to rewrite.
- Provide opportunity for work in small groups so that students may discuss the techniques and ways of applying them.

SUMMARY/SPIL

- The SPIL “Summary” (page 117) provides a brief recap of the major language tasks and writing models the students have encountered throughout the chapter. It then presents ideas for publication of student writing and extension of the skills that have been acquired.
- Have the students read the section entitled “In this chapter you have” and have them orally summarize what they have experienced and learned.
- Under the section beginning “Will you,” discuss the possibilities for carrying out the three suggestions. Perhaps a specific class task could be assigned involving the use of punch lines, illustrations, and legends. The class might take on a community project that would necessitate their writing business letters to community leaders and other influential people.
- The section beginning “Could you” provides opportunities for the skills learned in this chapter to be extended and applied to other subject areas. Discuss with the students, eliciting examples of ways to make more general use of new writing formats.

CULMINATING THE THEME/SPIR

- Have the students produce “Where Do I Stand?” booklets. Have each student list the problems discussed in this chapter, and whether or not he agrees it is a problem. The student should then write what he feels could be done about the problem. Students should exchange booklets and react to each other’s perceptions and solutions.

EVALUATING THE THEME/SPIR

- The “Summary Activity” (SPIR, page 241) focusses on using judgment about an issue and basing a logical argument on that judgment. Encourage discussion among the students as a class or in small groups. The emphasis in the speeches should be on logical thought, clear judgment, and well-expressed ideas. Encourage the students to refer to material in the chapter that will help them prepare their speeches. When the speeches are presented, encourage questions for the class about the issues and ideas.

Once upon a Time There Was a Frontier

OVERVIEW

This chapter explores past, present, and future frontiers to give students an appreciation of human roots and human potential.

The first migrations to the West from Europe are examined in "Viking Time Line," SPIL page 120. The reasons behind the westerly migration are presented in "Nova Scotia: A New Ballad," SPIL page 121. "The Last Best West" poster, SPIL page 122, helps chronicle the westward movement across Canada. The song "Life in a Prairie Shack," SPIR page 244, recounts the less positive aspects of pioneering. "The Woman on the Prairies," SPIR page 246, recounts actual experiences culled from the arduous life of a pioneer woman. Pioneers wrote home and influenced others to emigrate in "Best Propaganda: Letters Home," SPIR page 252. Students read how immigrants established themselves in "Canada's Century," SPIL page 125, and about an extraordinary woman pioneer, "Cora Hind: Canada's Woman of the Wheat," SPIL page 127. The cultural expression of Canada's growth is depicted in "A Country without a Soul!" SPIL page 128, while "The Blue Bear Rug," SPIR page 256, aptly demonstrates tall-tale telling. "As He Finds It," SPIL page 129, describes the effect of the Canadian landscape on artists. In "The Prairies

through a Painter's Eyes," SPIL page 130, a famous Canadian artist tells of his younger days on a prairie farm. Another frontier examined is the frontier of the mind, symbolized by the selection "Dr. Lise Meitner, Nuclear Physicist," SPIL page 134. Questions are raised about the validity of technology in "What Would Edison Say Now?" SPIR page 263. "It Is I, Sea Gull," SPIR page 268, describes the experiences of the first female astronaut. In "Smiles All Around," SPIL page 138, Canada joins the space technology frontier. "A Journey to the Moon," SPIR page 278, a humorous fantasy trip, concludes the chapter.

The selections provide opportunities for the students to note the courage and determination of pioneers. The move west, the move into new technology, the move into space all capture the spirit of adventure and the ingenuity of pioneers.

SPIL

Objectives

- writing an advertisement
- understanding the construction of a paragraph of comparison and contrast
- writing a paragraph of comparison and contrast
- writing a news report
- developing a piece of writing to final draft and edit phase
- using editing techniques—organizing information in paragraph has according to order of importance and chronological order
- using sentence-combining techniques—creating emphasis through structure, position, contrast

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - nonfiction:
 - Canada's Century p. 125
 - Cora Hind p. 127
 - A Country without a Soul! p. 128
 - As He Finds It p. 129
 - The Prairies through a Painter's Eyes p. 130
 - Dr. Lise Meitner p. 134
 - poetry:
 - Nova Scotia: A New Ballad In the Wilds (Lampman) p. 128
 - news report:
 - "Smiles all around" p. 138
 - time line:
 - Viking time line p. 120
 - art:
 - The Last Best West advertisement p. 122
 - CPR advertisement p. 123
 - A Bumper Harvest p. 130
 - Skating on Spring Runoff p. 132
- developing writing skills
 - prewriting:
 - discussing writing comparison and contrast sentences
 - analysing written material
 - writing:
 - identifying and understanding characteristics of ads p. 124, **p. 177**
 - identifying and understanding characteristics of a paragraph of comparison and contrast p. 133, **p. 186**
 - identifying and understanding characteristics of a news report p. 139, **p. 192**
 - revising:
 - giving and receiving editorial suggestions p. 134, p. 141
 - revising written material—organizing information according to its importance or chronological order p. 140
 - crafting effective sentences—creating emphasis through structure, position, contrast p. 141

Products

Speaking/Listening

- performing a song **p.176**
- interviewing **p.177**
- presenting reports **p.183, p.187**
- debating given topics **p.188**
- listening to presentations by experts **p.188**
- listening to and presenting newscasts **p.192**

Writing

- writing an advertising message p.124
- writing a paragraph of comparison and contrast p.134
- writing news reports p.140, **p.192**
- writing a letter **p.174**
- writing a ballad **p.176**
- creating a newspaper **p.192**
- writing journal entries **p.182**
- composing a poem **p.184**

Drama

- presenting a dialogue **p.174**
- impersonating an imaginary character **p.182**

Reading

- reading advertisements p.123
- reading poetry p.129, **p.184**

Research

- researching a historical figure **p.183**
- researching painters **p.185**
- researching topical issues **p.188**

Art

- designing an advertisement **p.177, p.124**
- making a model **p.174**
- preparing a map **p.176**
- preparing and illustrating a menu **p.182**
- making a bulletin-board display **p.183**
- painting a picture based on a poem **p.184**

Viewing

- viewing art and advertisements **p.177**
- viewing photographs **p.176**
- viewing historical material **p.185**
- viewing art displays **p.185**
- viewing TV news **p.192**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Once upon a Time There Was a Frontier

Focus:

physical, technological, and intellectual frontiers

Topics:

● immigration

● art

● science

● space flight

● inventions

SPIR

Objectives

- gain understanding of details which lead to characterization
- gain understanding of details which relate ideas (comparison and contrast)
- gain understanding of details which establish a point of view
- appreciate and respond to simple figurative language
- determine the author's purpose in terms of language choice
- perceive organization by scanning to prepare questions
- locate specific information by reading to find answers to questions
- evaluate and judge to determine humor

Experiences

- relating ideas to be explored in the selections to personal experience or personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - The Blue Bear Rug p.256
 - A Journey to the Moon p.278
 - poetry:
 - Life in a Prairie Shack p.244
 - nonfiction:
 - The Woman on the Prairies p.246
 - Best Propaganda: Letters Home p.252
 - from What Would Edison Say Now? p.263
 - from *It Is I, Sea Gull* p.268
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- additional reading on the theme **p.170**

Products

Speaking/Listening

- presenting an informal talk p.251
- singing a song from the chapter **p.178**
- preparing a taped "letter" **p.181**
- taping an interview **p.180**
- telling tall tales **p.185**, p.262
- debating a given topic **p.190**
- presenting a short speech **p.191**

Writing

- composing a song p.245
- writing letters **p.178**, **p.190**, p.255
- writing tall tales p.262
- listing points in an argument p.267
- writing descriptive sentences **p.180**
- writing a news report **p.180**
- writing an interview **p.180**
- writing expressions **p.185**
- writing an opinion from a given point of view **p.190**
- writing descriptions using figurative language **p.191**, **p.194**

Reading

- reading theme-related material **p.191**

Drama

- dramatizing tall tales **p.185**

Art

- constructing a selection-related illustration p.277
- painting a scene from a selection **p.180**
- preparing an illustrated chart **p.180**
- preparing an illustrated bulletin board **p.194**

Viewing

- viewing a performance **p.190**
- viewing text-related pictures **p.191**

OBJECTIVES/SPIL

Objectives	The students will be asked to:
Learning to Develop Writing Formats	<ul style="list-style-type: none">• write an advertisement• understand the construction of a paragraph of comparison and contrast• write a paragraph of comparison and contrast• write a news report
Learning to Revise	<ul style="list-style-type: none">• organize information in paragraphs according to order of importance and chronological order• understand how to craft effective sentences<ul style="list-style-type: none">–creating emphasis through structure, position, contrast

INTRODUCING THE THEME/SPIL

Using SPIL, page 118
(viewing/speaking/listening/writing/reading)

Have the students examine the photographs on page 118 and discuss the questions raised in the introduction. List the reasons why people have become “pioneers,” whether by immigrating to new lands, developing new ideas, or simply following their hopes and dreams to a better way of life. Discuss the To talk about questions on page 120 of the student text, encouraging students to realize that they, too, have the potential to be pioneers.

OBJECTIVES/SPIR

Main Objective	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none"> • gain understanding of details which lead to characterization • gain understanding of details which relate ideas (comparison and contrast) • gain understanding of details which establish a point of view

Other Objectives	The students will be asked to:
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge to determine humor
Appreciating the Choice of Language	<ul style="list-style-type: none"> • appreciate and respond to simple figurative language • determine the author's purpose in terms of language choice
Using Study Skills	<ul style="list-style-type: none"> • perceive organization by scanning to prepare questions • locate specific information by reading to find answers to questions

INTRODUCING THE THEME/SPIR

Using SPIR, page 243
(speaking/listening/reading)

Scientists project that by the twenty-first century the earth's resources will have been exhausted through overpopulation. There will be a critical need for new places to live. New technology will help, but human beings will have to expand their horizons. Explore the need for new frontiers with the class. How has their world changed from childhood? Discuss the rapid changes we are experiencing in communications, transportation, energy production, consumer behavior, and our general life styles. What can we do to discover new sources of food, energy, privacy? Invite the students to read the introduction to the theme in SPIR, page 243. Can we learn from reading about frontiers crossed in the past? What past discoveries seem most important? What spirit existed among pioneers of the past that would help us today, as we break new ground in the major areas of our lives?

ONGOING ACTIVITIES FOR THE THEME

1. Brainstorm a list of words to describe the characteristics of pioneers. Although not all pioneers came willingly or were motivated by a sense of adventure, they had to have courage and determination if they wanted to survive. Upon completion of each selection, invite students to describe the characteristics of the various pioneers from the past and the pioneers of the future. Encourage the students to use these words and their synonyms in the writing and speaking activities throughout the chapter.
2. Have the students create a "Frontiers" bulletin board concentrating on the future. Throughout the chapter, invite small groups of students to find newspaper and magazine articles on scientific developments in the various technologies. Illustrate with photos, drawings, and cartoons. Have them compare their findings with the chapter selections that focus on technological frontiers.
3. Invite students to interview relatives or friends who immigrated to Canada. Ask them to describe their feelings about the move. Why did they come? What were their lives like when they first arrived in Canada? What struggles, disappointments, happiness did they experience?
4. In the selection "The Woman on the Prairies," students read of the indispensable role played by the woman homesteader. Ask students who are particularly interested to research information at the library on specific Canadian pioneer women. Have them put their findings in a booklet for class reading.
5. There are many writings that deal with the struggle for new frontiers. Have as many as possible of the following titles available for your students to read as an extension activity.

Bibliography:

Aiken, Joan. *The Shadow Guests*. Jonathan Cape Limited, 1980.

Cosmo crosses unexpected frontiers into a world of supernatural events as he tries to settle in England and recover from the loss of his family.

*Andersen, Doris. *Ways Harsh and Wild*. Douglas and McIntyre Ltd., 1973.

An adventurous story of two couples and the hardship they experience in the Yukon and Alaska during the goldrush.

Bendick, Jeanne. *Super People: Who Will They Be?* McGraw-Hill Ryerson, Inc., 1980.

An easy-to-read exploration of the clones, test-tube people, bionic people, and androids who might be our twenty-first century neighbors.

*Berton, Laura Beatrice, and Lucy Berton Woodward. *Johnny in the Klondike*. McClelland & Stewart Limited, 1964.

An adventure story of a lost gold mine in the Klondike during the 1890s.

*Bickersteth, J. Burgon. *The Land of Open Doors: Being Letters from Western Canada 1911-13*. University of Toronto Press, 1976.

Letters of an immigrant to those he left behind in England, describing his voyage and his experiences in Canada.

Clarke, Arthur C. *Profiles of the Future: An Inquiry into the Limits of the Possible*. Harper & Row, Publishers, Inc, 1973.

One of the finer minds of the twentieth century looks into the future and "defines the boundaries within which possible futures must lie." Clarke discusses with a light, deft touch some of the fantastic possibilities that await us in the years to come. Suitable for advanced students.

Cousteau, Jacques-Yves, with James Dugan. *The Living Sea*. Harper & Row, Publishers, Inc., 1963.

Cousteau's readable account of his explorations across the frontiers of oceans, climaxed by the account of two men who lived and worked underwater for one week.

– with Frédéric Dumas. *The Silent World*. Harper & Row, Publishers, Inc, 1953.

One of the pioneers of oceanic exploration describes the events and adventures that opened the way for others who wished to understand the mysteries of the undersea world.

*Cruxton, J. Bradley, and W. Douglas Wilson.

Flashback Canada. Oxford University Press, 1978.

Tells Canada's story in an informal style from the time of the 1837 rebellion through to the days of the Winnipeg General Strike, with particular emphasis on the opening of the Canadian West.

*Freeman, Bill. *Shantymen of Cache Lake*. James Lorimer, 1976.

An adventure story that vividly portrays life in Canada a hundred years ago.

*Garrod, Stan, and Rosemary Neering. *Building a New Life*. Fitzhenry & Whiteside, Limited, 1977.

An illustrated history of frontier and pioneer life in Canada.

*Grey Owl. *The Men of the Last Frontier*. Macmillan Company of Canada, Ltd., 1976.

The experiences of an individual intent on fleeing the commercial and destructive forces that were pushing Canada's frontiers outward in the early twentieth century.

Halacy, D.S. *Beyond Tomorrow*. Macrae Smith Co., 1965.

A readable account of developments leading to man-powered flight and telepathy, as well as other remarkable discoveries closer to general use than we think.

Heppenheimer, T.A. *Colonies in Space*. Warner Books, Inc., 1977.

Colonies in Space illustrates, with more than 100 drawings and diagrams, that livable space colonies can be constructed and maintained—now.

*Herapath, Theodora. *Journey into Danger*. Academic Press Canada, Limited, 1966.

An exciting story of a young boy living among fur traders in eighteenth-century Canada.

*Humphreys, Jack, and Janis Nostbakken. *The Canadian Inventions Book*. Greey de Pencier Publications Ltd., 1976.

Innovations, discoveries, and firsts by Canadians.

*Israel, Charles E., ed. *The Newcomers: Inhabiting a New Land*. McClelland & Stewart Limited, 1979.

The Newcomers pictorially tells the story of those who came to Canada from the Old World, and of the original inhabitants whose ways were changed forever by their coming.

*Moodie, Susannah. *Roughing It in the Bush*. McClelland & Stewart Limited, 1962.

Tales of frontier and pioneer life in Canada.

*Mowat, Farley. *Lost in the Barrens*. Little, Brown & Co. (Canada) Ltd., 1956.

A breathtaking story of two boys who cross frontiers of their own as they explore the great arctic wastes.

*Peart, Hugh W., and John Schaffer. *The Winds of Change: A History of Canada and Canadians in the Twentieth Century*. McGraw-Hill Ryerson, Inc., 1961.

An anecdotal treatment of the twentieth century, seeking to present the human stories behind the newspaper headlines.

*Stewart, Gordon, and Brian Antonson, eds. *Great Stories from the Canadian Frontier*. Antonson Publishing Ltd, 1979.

*Swayze, Beulah Garland. *The Man with the Pitchfork*. Gage Educational Publishing Ltd., 1967.

The story of two young people who played a part in the Mackenzie Rebellion of 1837, and thus in the development of Canada.

*Tait, George E., ed. *Famous Canadian Stories*. McClelland & Stewart Limited, 1953.

The familiar stories of Cabot, Hearne, Franklin, the Fathers of Confederation, and others not so familiar are retold briefly and colorfully, bringing our early history vividly to life.

*Traill, Catharine Parr. *The Backwoods of Canada*. McClelland & Stewart Limited, 1966.

A personal view of Canada's pioneer and frontier days.

*Young, Delbert A. *Last Voyage of the Unicorn*. Clarke, Irwin & Company Limited, 1969.

Based on one of the world's great sea sagas, this is a harrowing tale of a young boy sailing from Copenhagen in search of the Northwest Passage.

– *Mutiny on Hudson Bay*. Gage Educational Publishing Ltd., 1963.

A young boy signs on as a cabin boy with Henry Hudson as they explore a new and uncharted route to China.

*Canadian Titles

INTEGRATING THE COMPONENTS:
A SUGGESTED FLOW

Starting Points in Language/F

Opening Spread
(examining the voyages across new frontiers)

- 1. Viking Time Line
(the explorers move west)
- 2. Nova Scotia: A New Ballad
(conditions in Europe encourage emigration)
- 3. The Last Best West
(settlers head for the Canadian West)

- 7. Canada's Century/
(new growth and immigrant settlement in Canada)
- 8. Cora Hind: Canada's Woman of the Wheat
(an extraordinary woman of the land)
- 9. A Country without a Soul!
(Canada's cultural growth reflects the pioneering spirit)

Starting Points in Reading/F

Introduction to Chapter Theme
(exploring and questioning frontiers of the past and future)

- 4. Life in a Prairie Shack
(a song of the pioneer's disappointments and regrets)
- 5. The Woman on the Prairies
(a look at the role of the woman homesteader)
- 6. Best Propaganda: Letters Home
(letters advertising the new life in the Canadian West)

Starting Points in Language/F

- 11. As He Finds It
(the effect of the landscape on Canadian artists)
- 12. The Prairies through a Painter's Eyes
(a famous Canadian artist reflects on life on the prairies)
- 13. Dr. Lise Meitner, Nuclear Physicist
(a European scientist crosses the frontier into the nuclear age)
- 14. Smiles All Around
(Canada joins the frontier of space technology)
- 18. Learning to Revise
- 19. Summary

Starting Points in Reading/F

- 10. The Blue Bear Rug
(tall tales of the Canadian winter)
- 15. What Would Edison Say Now?
(raising questions of the impact made by technology on everyday life)
- 16. It Is I, Sea Gull
(the first woman to cross the space frontier)
- 17. A Journey to the Moon
(a fantasy trip into space)
- 20. Summary Activity

Viking Time Line/120 SPIL

Starting Points

This time line shows how, when, and why movement westward from Europe occurred. Ask the students how many of them have experienced the feeling of lacking space. Allow them to share their thoughts. Have them look carefully at the time line. For what reasons did the Vikings continue to move in a westerly direction? How must it have felt to discover new land? Have students experienced having a place of their own? Talk about these kinds of experiences. Have the students read the introductory material.

Talking Points

- Use the To think about on page 120 of the student text. (The twentieth century faces severe problems of overcrowding and must solve them by crossing new frontiers in space travel, food production, and population control.)
- In the mid-eighth century, the Vikings attacked and plundered England because their own resources had run out. Did their need justify their actions against England? (Answers will vary.)
- Over what period of time did the Vikings' westward expansion take place? How does it compare with the time period in which space exploration has occurred? (Space exploration has occurred over a relatively brief time period. We are not yet ready for colonization; however, conditions inimical to human existence must be dealt with first, whereas this was much less necessary during the Viking explorations.)

Departure Points

Writing

- Have the students write a letter from Leif Ericsson to one of his friends who remained in Europe. The letter will describe Leif's feelings about the new land discovered by the Vikings.

Drama

- Organize a discussion between two Viking adventurers and two conservative Viking farmers. Have the adventurers justify their need for new ships and supplies to go on an exploratory journey to look for new resources. Have the farmers present the opposing point of view.

Art

- Have the students use balsa and other supplies of their own invention to make a model of a Viking vessel for class display.

Nova Scotia: A New Ballad/121 SPIL

Starting Points

This ballad describes the hardships immigrants sought to escape and the prosperity they hoped awaited them in Nova Scotia. Ask the students how many of them have moved from one home to another, and whether the move covered a great or a small distance. How did they feel? Was it more difficult when the distance (and therefore the difference in culture) was great? There are many reasons why immigrants choose to seek a new way of life. Have the students read the ballad to find out what some of the reasons were in the nineteenth century.

Talking Points

- Use the To think about on page 121 of the student text. (Landlords, lawyers, stewards, duties, and taxes all contributed to the cares of the European. Nova Scotia was a land of plenty because there was abundant farm land, fishing and hunting, and a home for everyone. The immigrant's excitement is expressed through the chorus and the words of the first two verses.)
- What could the immigrants look forward to? (owning property, being considered equal, plentiful food and natural resources, honest people, and a free environment)
- What did the poets tell them about the past in Europe? (It was free and an "age of gold" just like the new land; what is implied is that all was lost through taxation and dishonesty.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

understanding the structure of poetry
appreciating and understanding elements of
the author's craft

- Have the students reread the ballad, noting the point made in each stanza.
- To whom was this ballad addressed? (Note that the song is in effect an advertisement for Canada—possibly it evolved out of people's experiences.) Would it be more interesting to listen to than an impersonal account?
- Note the rhyme and rhythm—do they help the listener to remember the information?
- Note the effectiveness of the final line in which the songwriter implies that the age of gold can be relived in Canada.
- Help the students to see that words like "Plenty," "happy," "blesses" would be attractive to the would-be immigrant. Have them find other examples of effective language in the song (e.g., repetition of "good," repetition of "no" in listing the hardships they are currently suffering).

The Last Best West/122
CPR Poster/123 SPIL

Departure Points

Writing

- Have the students write a short ballad about life in space called "Space Colony–A Place for Me." They should try to capture the benefits of immigrating to space.

Art

- Have the students look up and trace a historical map of Nova Scotia. A larger version can be displayed on the bulletin board, showing the locations and names of the first settlements.

Speaking/Listening

- Have the students find or compose a tune suitable for the words of the song, and perform the song as a group.

Viewing

- Have the students find and bring in pictures of Nova Scotia for display in the classroom. Have them pretend that their job is to encourage present-day immigration. What will they write about the pictures?

Starting Points

These posters show how Canada's West was advertised to encourage immigration and how some people travelled west. Ask the students to give examples of advertising posters and billboards they have seen and liked. What appealed to them? Encourage a discussion of the effectiveness of this kind of advertising. Ask the students if they were aware of the massive advertising campaigns that were designed by the Canadian government and private companies to influence immigrants. Have students read the introduction to these selections and carefully examine the posters.

Talking Points

- What message was the viewer expected to get from the pictures? (the idea of Canada as a land of prosperity, success and abundance)
- What symbols are used in the Canada's West poster? (The maple leaf symbolizes Canada. The farm appears to be framed by a mirror, which symbolizes dreams coming true.)
- Use the To think about on pages 122 and 123 of the student text. The questions point to the composition of the poster and how the various elements (design, phrasing, promises) were meant to attract people.

Skill Points

Use with the section Learning to Develop Writing Formats–Advertisement (SPIL,p.124)

Writing: Learning to Develop Writing Formats–Advertisement

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–advertisement

- Read with the students the information in “Learning to Develop Writing Formats–Advertisement” on page 124 of SPIL. Help the students compare the suggestions and guidelines for writing an advertisement with the poster “The Last Best West.”
- Compare the advertisements found on pages 122 and 123 of SPIL.
- Review the formula for a good advertisement: capture ATTENTION, focus INTEREST, crystallize DESIRE, and motivate to ACTION. Does this formula apply to the ads found in this chapter? Why or why not?
- Discuss the role of artwork in advertising. Expand the genre of the advertisement from the examples in the text to the more sophisticated forms of advertising today. Have the students talk about some of their favorite print ads.
- Ask the class to write individual advertisements based on the suggestions in “Learning to Develop Writing Formats–Advertisement” on page 124. Create a display of the finished work. Have them comment on each other’s work, and offer your feedback on the quality of the advertisements.

Departure Points

Art/Writing

- Have the students design an advertisement to counteract the Canada West advertisement. What aspects of life back home could they extol?

Viewing

- Have available a copy of *Into the Twentieth Century*, illustrated by Alan Phillips (part of the series entitled *Canada’s Illustrated Heritage*) so that the students can appreciate the effect of color in “The Last Best West” poster. They can compare both posters with the many other posters and advertisements the book contains. It will provide much material for discussion.

Speaking/Listening

- Select two students at a time to play a married couple interested in going to Canada (one pair can be newlyweds; another, middle-aged people; another, elderly people with grown-up children already in Canada). Have one student be an immigration officer. What questions will the couples ask the officer? What kind of picture will the officer paint of Canada? Will each couple be encouraged to emigrate or not?

Life in a Prairie Shack/244 SPIR

Starting Points

This amusing song describes a “tenderfoot,” so called because of his lack of experience and inability to cope with pioneer life. Ask the students what they do in order to prepare for a difficult test. Lead them to see that life presents all kinds of “tests.” Ask how they think a person might have prepared to be a pioneer. List their suggestions on the board and have them check to see if the character in “Life in a Prairie Shack” was prepared for frontier life. Have them listen as you read the poem.

Talking Points

- What was a “remittance man”? (Often the black sheep of English families, they were men who lived on money sent from England. They had a reputation for laziness.)
- What was the mood and feeling of the “tenderfoot”? (disgust, disappointment)
- Why does the tenderfoot say “... this blooming country’s a fraud”? (Canada didn’t meet his expectations and the dreams that had been created by zealous relatives encouraging his emigration.)
- How could the tenderfoot have prepared himself for pioneering? (by learning to ride, light fires, anything to do with survival)
- Do you agree with the advice given to the tenderfoot in the last stanza? Why or why not? (Answers will vary.)
- Use the To think about on page 245 of the student text. (A person who was skilful and courageous would have been successful. The author reveals the qualities necessary in the prairie pioneer by showing the contrasting qualities in one who was a failure.)

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization

determine the author’s purpose in terms of language choice

- Invite students to skim the lyrics of this song for details that show the tenderfoot’s personality. List them and discuss what kind of person he was.
- Discuss what is revealed about the tenderfoot from his actions in the song.
- What is the author’s purpose in writing this song? How does his choice of words in the line “Ah! This blooming country’s a fraud, and I want to go home to my Maw!” show his purpose? Why does the tenderfoot “mutter” instead of boldly making plans to return to England? The author uses the tenderfoot to say something about the pioneer life style. What is it?

Departure Points

- Writing*
- Use the To do on page 245 of the student text.
 - Have the students imagine that the tenderfoot decides to write a letter to his mother and father in England. He wishes to describe his feelings and experiences in the new land. Have them write the letter revealing his disappointments and regrets.
- Speaking/Listening*
- Have the class sing “Life in a Prairie Shack” (to the tune of “Life on the Ocean Wave”).
 - Have the students perform the song they wrote for the To do on page 245 of the student text. They can accompany themselves on a simple instrument or invite another student to play while they sing their song.

The Woman on the Prairies/246 SPIR



Starting Points

In this autobiographical selection, a woman describes incidents from her life on the prairies during pioneer days. Ask the students to think about people who have influenced them as they were growing up. Who were they? Why were they so important? Have the students read the selection to see what characteristics Mrs. Tellanius displays that resemble the characteristics of the people they discussed. Encourage them to use the marginal notes for a deeper understanding of the selection.

Talking Points

- How did Mrs. Tellanius handle the dreadful "loneliness" of her life? (by singing, keeping busy, and not allowing time to feel sorry for herself)
- Why would Mrs. Tellanius not have taken the dollar had it been offered to her? Was she right? (She would have been too proud to take payment for her food. Students' ideas on the rightness of her feelings may vary.)
- Is there anything about her family that you like? Could a modern family learn anything from this prairie family? (Answers will vary.)
- Use the To think about on page 251 of the student text. (We can remake clothing and be more careful in our use of natural resources. Encourage students to offer their own ideas. Mrs. Tellanius's skills included spinning, knitting, sewing.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
determine the author's purpose in terms of language choice

- Discuss with the students the "sound" of the selection. Does it sound like a formal speech or like someone reminiscing about old times? Note that the selection was probably originally recorded on tape and then transcribed for publication.
- Use the To do on page 251 of the student text.
- Skim the selection and look for details that describe the types of jobs done by the prairie woman. Make a list of her homesteading skills. What kind of person would be able to accomplish all she did?
- Which short anecdote reveals Mrs. Tellanius's flexible personality? (the fire) Have the students speculate about what they or another person might have done in that pressured situation.
- Discuss with the students how the author's description of the fire heightens their awareness of the toughness and unpredictability of life on the prairies, and the need for resourcefulness.

Best Propaganda: Letters Home/252 SPIR



Departure Points

Writing

- Ask the students to go through the selection and make notes on the hardships and what most frightened the pioneers, then use the notes to write three sentences describing life on the prairies during Mrs. Tellanius's time.
- Tell the students: You are a reporter from the East and you arrive the day of the fire. Write a news report to send back to your paper in Montreal.
- Mrs. Tellanius writes to her sister in Europe about her family life. She invites her sister and family to join her in Canada. Have the students write the letter attempting to convince the sister to immigrate.

Art

- Have the students paint or draw the fire that destroyed the barn and sent the horses wildly galloping over the fence.
- Have the students make a chart that contrasts the homesteading skills of the prairie woman with the "life skills" of today's woman. Illustrations or photos can be used to show some of the skills.

Listening/Speaking/Writing

- Have the students work in pairs and tape-record interviews with each other about memorable experiences told in anecdotal form. Have them write up these interviews, speaking of the interviewee in the third person and using quotes from the interview. Compare the informality of the interview with the written account.

Starting Points

This selection informally describes the effects of immigrants' letters on family back home. Ask the students when they last received a letter. Did it affect them in any way? Are personal letters important anymore or has the telephone replaced them? Have the students read to find out what kinds of information immigrants wrote in their letters home.

Talking Points

- What sort of information did the letters contain? Why? (It was very positive, probably to keep those back home from worrying and to avoid admitting failure.)
- Use the To think about on page 255 of the student text. (The boast about new land being broken probably appealed most. Their response was due to the overcrowded conditions in Europe. Immigrants probably didn't return because they didn't want to admit failure, they may not have been able to afford it, conditions back home would not likely have improved. Some became bakers, shoemakers, carpenters—anything that felt right.)
- Did the letters "tell it all"? What were the negative aspects they failed to mention? (the hard work, crop failures, loneliness)

Canada's Century/125 SPIL

Skill Points*Comprehension*

The key comprehension skills presented in this selection are as follows:

gain understanding of details which establish a point of view

determine the author's purpose in terms of language choice

- Have the students list the positive and negative points made about Canada by the author of the selection.
- How did the author's point of view compare with the father's as expressed in his letters? What was the author's overall feeling about life in Canada? Have the students support their answers with details.
- Have the students note the kind of language used through most of the selection. Are all of the sentences complete? Is any slang used? Is the style formal or informal?
- Have the students reread the opening to the father's letter and contrast the language he uses with that of his son. Lead the students to see that a person who is uncomfortable with the language will often use unnecessarily formal language. The students may have seen this in old family letters. Note that the father's opening words are almost like a formula to get him "into" the letter. Have they ever used or felt the need for such a formula? Is "once upon a time" an example?

Departure Points*Writing*

- Use the To do on page 255 of the student text.

Speaking/Listening

- Have the students pretend they have moved far away to a new town. Tell them they are to make a tape to send to a friend back home. They should skim over most negative feelings in order to let the friend know they are "okay," just as the father did in his letter home. Have them exchange their tapes with a classmate.

Starting Points

This selection briefly recounts the rapid expansion of population, production, and profits that occurred in the early part of this century. Introduce the selection by asking how many students enjoy various kinds of ethnic foods, such as pizza, baclava, goulash, perogies. Write other examples given by the students on the board, and beside each, list its country of origin. Tell the students they are about to find out how people from these countries came to Canada. What was life like for them when they got here? What did they add to this country? How did they remember their homelands?

Have the students read the introduction and speculate about why Laurier referred to the twentieth century as Canada's century. Have them read the selection to see if their speculations are correct

Talking Points

- Why were people "screened" for the passage? (to find out if they were suitable-medically sound, and with skills that could be matched to the needs of the frontier provinces.)
- What conditions made wheat a gamble? (sawflies, ice, drought, rust, frost)
- Use the To think about on page 126 of the student text ("Old country" place names make us aware of the origins of our country. The journey to the West could have been made more humane if there had been less overcrowding and more comfortable coaches. Different ethnic groups have contributed their culture and skills to Canada.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions

use sequence of events to determine causes and effects

- Have the students refer to the speculations they made about why the twentieth century was Canada’s century. Note that the prospect of tremendous growth in wheat farming, population, and business prompted the remark.
- Call the students’ attention to the exuberant mood of the selection, which communicates to the reader the feeling of a boom time, rapid growth and change, unlimited opportunity, and wealth. With such a feeling throughout the land, it is not surprising that this was considered Canada’s century.
- Have the students note the chain of events that culminated in the settling of immigrants in the West, beginning with Sifton’s sweeping changes in his department.

Departure Points

Writing

- Have the students make three entries in the journal of an immigrant crossing the Atlantic in the steerage section of a ship (below deck in uncomfortable, cramped conditions). Have them include comments about the immigrant’s hopes for a better way of life.

Art

- Have the students make and illustrate a menu for a pioneer space flight to a new space colony. They should indicate the type of food and service the passengers will receive if they travel on “Transgallaxies Spacecraft, Inc.” Suggest that they use the CPR poster (SPIL page 123) as a model.

Drama

- Have a student play Minister of Space. She is giving a talk to potential space inhabitants. Her task is to try to be informative and convincing. What are the benefits of emigrating to a new space colony? What qualifications are required?

Cora Hind: Canada's Woman of the Wheat/127 SPIL

Starting Points

This biographical sketch depicts the determination of a prairie woman. Ask the students to talk about jobs they might like to hold. Have them think about and express how they would feel if they were barred from these jobs because of their sex. Tell them the selection they are about to read shows how a woman struggled with and overcame that particular problem.

Talking Points

- Why was it "extraordinary" that a woman could predict the size of a prairie wheat crop? Would it have been extraordinary for a man to do so? (Even educated people in those days were used to thinking of women only as homemakers, teachers, nurses. It wouldn't have been thought extraordinary for a man to make such predictions because men were expected to perform those tasks.)
- What do Cora's actions after being turned down by the *Free Press* show about her? (She was determined, skilled, and resourceful.)
- Use the To think about on page 127 of the student text. (She was probably angry at the feeling of the times that prevented women from doing jobs for which they were qualified. Cora Hind's story would probably encourage women breaking into new fields today because it demonstrates the victory of a person who is qualified and persistent.)

Departure Points

Art

- Have the students make a bulletin-board display of the lives of successful women who pioneered in many professions. Include the dates and the professions, and add a comment on the personality of each pioneer.

Research

- Have the students do some reading about Cora Hind to find out what motivated her to learn about grain.

Speaking/Listening

- Have the students prepare brief oral reports based on the information they researched alone. Allow several students to present their reports to the class, and others to record theirs on tape in order to listen critically to their own presentations.

A Country without a Soul!/128 SPIL

Starting Points

This brief selection describes the way Canada's swift expansion affected the arts, and provides an example of the writing being done at the time. Talk with the students about the kind of music they like to listen to when they are happy, energetic, depressed, thoughtful. Note that we often like to match our moods with the music, literature, and art around us. This being so, what kind of artistic expression would they expect to find at the time in Canada's history they have been discussing? Have them read the introduction and speculate about why Canada would have been described as a country without a soul.

Talking Points

- What is "Philistine bleakness"? (Brooke's friends felt that Canada would be culturally bleak, since everyone would be caught up with making money and other noncultural pursuits.)
- Use the To think about on page 129 of the student text. (The language is vivid and exciting, connoting movement and life: "rushing," "toss and spume," "speed," "thunder," "wild," "beating," "savage vigor," "kindles," "surges tingling," "deepest life awakes and bursts.")
- Do you agree that Canada was "a country without a soul"? (Answers will vary.)
- Have you ever felt as excited by literature as Lampman was by "Orion"? Did you ever sit up most of the night reading, and feeling inspired by the work? (Answers will vary.)

The Blue Bear Rug/256 SPIR

**Departure Points***Writing*

- Have the students write a poem in any style that captures their feelings about modern times.

Art

- Have the students think about the sonnet by Lampman and use it as the basis for a painting.

Reading

- Have a copy of "Orion" available for the students to read.
- Have some examples of the work of early twentieth-century Canadian poets for the students to read.

Starting Points

This tall tale provides an example of the kind of humor spawned by the solitude and hardship of pioneer life. Ask the students if they have ever used or heard examples of humorous exaggeration, for example, "You're so sharp, you'll cut yourself." Recollect for them a scenario they have probably all experienced in which two young children try to top each other's boasts. Explain that the solitary life of the pioneer allowed lots of scope for the imagination, so that when he did have company, he could prove he had endured more hardship than his acquaintance. Give two students an opportunity to rehearse briefly and then have them read as a dialogue "The Blue Bear Rug," while the class listens for things that make them laugh.

Talking Points

- Give the students an opportunity to discuss briefly whether or not they found the selection funny.
- Use the To think about on page 262 of the student text. Have the students discuss their favorite tale.
- How did the tall-tale telling bring the two men together? (Common experiences and a good sense of humor help any friendship.)
- In a way, tall tales enable the teller to laugh at his situation. Is it appropriate to exaggerate Canada's winter through outrageous descriptions of the cold weather? Why or why not? (Answers will vary.)

As He Finds It/129 SPIL

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas to determine humor
appreciate and respond to simple figurative language

- Have the students skim the selection and choose two of their favorite tall tales. Although some of the humor may be lost through evaluating it, they should try to tell in their own words why one of the stories seemed funnier than the other. Was it word choice? Was it sequence of events? Was it the animal or tree or situation that was described that tickled their funny bone? Note that tall tales frequently carry a situation to the point of absurdity in order to create humor. They must be specific. Have a class discussion on tall-tale humor. When might such tales be told today?
- The author uses simple figurative language to create his tall tales. Have the students pick out the similes in the selection; for example, "looked like a fur igloo."
- Have the students look for and list expressions of exaggeration containing the word "so"; for example, "It was so cold that the grass and the flowers refused to come out of the ground for spring."

Departure Points

Speaking/Listening

- Use the To do on page 262 of the student text. Let the class share their tales.

Writing

- Have the students work in groups to write a series of expressions beginning "It was so hot that. . . ." These can be used in the following activity.

Drama

- Have the students work in pairs to dramatize three or four of the tall tales in the selection. Let them make props and create the feeling of a small cabin in the woods. Invite younger students to enjoy the tall tales.

Starting Points

This selection describes the challenge that the Canadian landscape offered to the painter. Have some examples of paintings by Dutch Masters and some by early twentieth-century Canadian painters. Without telling the students who the artists are, have the students offer their reactions, giving reasons. Note that reactions to works of art are extremely personal and may have nothing to do with the artist's success or failure, or with what he or she was trying to express. Have the students keep these ideas in mind as they read the following selection.

Talking Points

- Use the To think about on page 129 of the student text. (A picture "wanting in truth" would be one that denied the background from which its artist had emerged. Answers to the second and third questions will vary.)
- On the basis of the examples you have seen, do you find Canadian works of art "hard and more or less realistic"? What are Canadian painters trying to communicate? (Answers will vary.)

Departure Points

Viewing

- Create a bulletin-board display of art that represents the era of western expansion in Canada. Ask your school librarian for help in locating materials and choosing artists of the period. Compare and contrast the styles of painting. How were they similar or different? Did they show Canada "as it was" or "how it could be"? Why?

Research

- Have some students research painters who are known for their "fantasy" art styles. Display examples of their work. How does fantasy art differ from the realistic art of the Canadian frontier days? Discuss in class.

The Prairies through a Painter's Eyes/130 SPIL

Starting Points

In this selection William Kurelek informally discusses two of his paintings and the way his background has influenced him. Show the students reproductions of Kurelek paintings. Open a discussion about his work. What are the subjects? What kind of colors and textures does he use? Are his paintings realistic? Can the students feel anything about a "way-of-life" in Kurelek's renditions of life in Canada? Have them examine the two paintings in this selection. Explain that the artist grew up on the Saskatchewan prairies and helped his father harvest wheat. Invite the students to read Kurelek's reflections on life in the West to find out how the painter's background influenced his work.

Talking Points

- Use the To think about on page 132 of the student text. Kurelek probably had little time for fun as young people today know it, but he and others like him probably developed their own forms of amusement and made the most of the free time they did have. Kurelek's painting of the skaters uses perspective to good effect in giving an impression of vast spaces.)
- Why would many farmers not express enthusiasm about a "bumper" crop? (They felt they were unlikely to win: poor crops meant low returns; good crops meant that the prices would drop and probably yield fairly low returns.)
- Why is the wheat crop so important to the western provinces? (It is the mainstay of the economy and is vital to the world as well as to Canada.)
- Why must the wheat be dry for threshing? (If it is not, the kernels may mould or sprout and much would be lost.)
- Why did the prairie distances "tyrannize" the young people? (The expanses were so great that the amount of time it took to cover them on foot or bicycle governed the young people's recreation.)

Skill Points

Use with the section Learning to Develop Writing Formats–Paragraph of Comparison and Contrast (SPIL, p.133)

Writing: Learning to Develop Writing
Formats–Paragraph of Comparison and Contrast

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–paragraph of comparison and contrast

- Write the following on the board:
my favorite article of clothing
my pet
my favorite relative
my home
- Have the students write a comparison for each, to help someone imagine what it is like; for example, "My favorite article of clothing is like an old friend who's been with me through thick and thin."
- Now have them use the same list to write contrasts; for example, "My favorite article of clothing is as unlike 'Sunday best' as it's possible to be."
- Have some of the students share their comparisons and contrasts and discuss them. Draw out the fact that, by comparing or contrasting one object with another, the writer is giving information about the object and intensifying the particular characteristic that is being described.
- Work through the material in the student text with the students.
- You may wish to develop a comparison and contrast paragraph as a class before students tackle one alone. If necessary, assist the students by providing them with cue expressions such as, "Contrary to..."; "Like the..."; or "Unlike the..."

Dr. Lise Meitner, Nuclear Physicist/134 SPIL

Departure Points

Speaking/Listening

- Have several students prepare oral presentations about their favorite food, music, or clothing, presenting the item by comparing and contrasting it with others as Kurelek did.

Writing

- Use the Activity on page 134 of the student text.

Viewing

- Display Kurelek paintings to elicit comparison and contrast discussion and writing about “then” and “now.”

Starting Points

This selection describes the work of the woman who pioneered in the area of atomic energy. Ask the students about the methods by which their homes are powered. Have them discuss safety precautions. Note that energy is always powerful and that power can be used to positive or negative effect. Invite the students to read the introduction to the selection, establishing that they will be reading about energy. Then have them read the selection to find out how this energy breakthrough came about.

Talking Points

- How can you tell that Lise Meitner was a determined woman? (She fought prejudice in order to graduate from university, to work with Dr. Hahn, to continue experimenting during the war, to continue her association with Hahn after fleeing to Denmark, and to work through the puzzling results of Hahn’s experiments to an astounding conclusion.)
- Aside from her momentous discovery, what other achievements do you think gave Lise Meitner a feeling of accomplishment after her struggles to overcome prejudice? (She graduated, she pioneered in the field of radio-activity, and she received an appointment at a world-famous institute.)
- Use the To think about on page 137 of the student text. (Had Meitner not realized the significance of Hahn’s experiments, the nuclear age would have been delayed and might have developed differently; for example, postwar discovery might have delayed development of the bomb. Answers to the second question will vary. Recall the Starting Points discussion and allow time for debate.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain literal and inferential comprehension of main ideas

reconstruct information by organizing in various forms

- Have the students skim the selection to identify the divisions within it. (introduction, Meitner’s early life, years in Berlin, background information, postwar work, work in Denmark, conclusion)
- Have them jot a brief heading for each division, then in a few words list the details given in each division.
- Elicit from them the fact that after the introduction, which hooks the reader by describing Meitner’s major achievements, the selection presents Lise Meitner’s life chronologically.
- Have them note that the background information gives the reader a better understanding both of Meitner’s work and of the way people in any field build on the work of others. Ask for their comments on the placement within the selection of the background information. Lead them to see that it is appropriately placed at the beginning of the description of Meitner’s professional life, at the time she was becoming deeply involved in such matters. Ask them what the effect would have been if the background material had appeared at the beginning or at the end of the selection.

Departure Points

Research

- Have the students find articles and information about nuclear energy, nuclear arms, Cruise testing. They might reread material from Chapter 4. Display materials in the classroom.

Speaking/Listening

- Organize a debate about any or all of the above topics. Choose four students: two for, two against. Allow them to make brief speeches presenting their points of view, then argue each other’s points. (Depending on your debaters, you might arrange for the students to see each other’s speeches ahead of time so as to prepare their attacks and defences.)
- If there are people in your community who could act as spokespersons for either side of the above issues, invite them to the classroom to present their points of view.

What Would Edison Say Now?/263 SPIR



Starting Points

This selection calls into question the benefits of the phonograph. The author has strong feelings about the way this invention has been used—or misused—and provides much food for thought. Introduce the idea of technological frontiers by asking the students what equipment in their homes is essential to their enjoyment of life. Allow time for discussion and debate. Have the students read the introduction to the selection and, if record players were mentioned earlier, reflect on what was said. On the basis of their discussion, have them predict what Jon Carroll will say, then read the article to find out if they are right.

Talking Points

- How soon do you know whether Carroll's opinion of the phonograph is positive or negative? (In the first sentence he claims its discovery is "uninspiring.")
- Do you agree with the author when he says the phonograph should be sentenced to a "maximum security prison"? Why or why not? (Answers will vary.)
- Use the To think about on page 267 of the student text. (Answers will vary.)
- What might have happened to music if the phonograph and other sound systems were not invented? (Answers will vary.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of the author's point of view
determine the author's purpose in terms of language choice

- Have a student state in one sentence the main idea of the selection.
- Have a student read the article's lead out loud. Note the kind of language that sets the tone for the entire article: "to say the least, uninspiring," "chattering of the telegraph," the mock review of Edison's reading of "Mary had a little lamb."
- Does the author attempt to present a fair argument or is he definitely for or against the record player?
- Have the students list the pro and con points he makes. Are there any that appear to fit in one column but actually don't, because further points alter their impact?
- Work through the article with the students to find examples of sarcasm, noting that the effect is to denigrate the phonograph and recorded music.
- Find examples of humor. Is the article more effective than it might have been had the author not included these lighter touches?
- Regardless of whether the students agree with the author or not, do they feel that the argument is well presented? Why or why not?
- The author states that listening to recorded music deadens an appreciation for live sound. Specifically he says, "all music is reduced to a dull whine, an electric lawn mower in the distance." Have the students read to discover why he says this. What details support his statement? Is he right? If students disagree, they should back up their arguments.

Departure Points

Writing

- Use the To do on page 267 of the student text. Publish the results of your poll in the school newspaper.
- Have the students take the author’s point of view and try to imagine how he would feel about recent technological inventions, such as video cassette players, computer games, word processors, robots. They should write one line for each invention summing up the author’s point of view. (Point out to the students that he was strongly against recorded entertainment; anything that was simulated took away from a genuine human response.)
- Have the students write a letter to Thomas Edison thanking him or scolding him for inventing the phonograph, and giving specific reasons for their feelings.

Speaking/Listening

- Debate the following topic in class:
Resolved that art and machines do not mix.

Viewing

- If possible, arrange for the students to see a live performance that they can compare with a recorded one (on radio, TV, tape, or record). Allow time for them to discuss the merits of each version.

Starting Points

This selection describes the experience of Valya Tereshkova as she made her first space flight in 1963. Ask the students what midway rides they enjoy most. As they discuss the rides, most of which are fast, dizzying, and disorienting, ask how they would feel about performing some operation timed to the split second in the middle of one of the ride. Note that this kind of alertness and capability was expected of Valya Tereshkova, the first woman astronaut. Suggest that they read the introduction and then the selection to find out how Valya Tereshkova reacted to her experience.

Talking Points

- What was Valya’s feeling at the beginning of her flight? (In her log she admits to being “a bit nervous.”)
- Which of the sights Valya saw made the greatest impression on you and made you wish you could see it? (Answers will vary.)
- What would it be like to experience liftoff and re-entry without the knowledge and training of an astronaut? (The various sights, sounds, and sensations would probably be terrifying.)
- Use the To think about on page 277 of the student text. (Valya needed to know what to expect from her equipment, how to operate equipment within the spacecraft, what physical problems she might encounter, how to perform the tests required of her, how to perform necessary experiments, how to cope with different types of landings.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

perceive organization by scanning to prepare questions
 locate specific information by reading to find answers to questions

- Have the students scan the selection to see how it is organized into sections (i.e., liftoff, possible problems, views from the spacecraft, experiment on June 17, preparations for and re-entry).
- Have them phrase each topic as a question. (e.g., How did liftoff occur? What possible problem concerned the biologists?)
- Have the students jot down the details in each section that answer the questions they have raised.

Departure Points

Art

- Use the To do on page 277 of the student text.

Speaking/Listening

- Have the students research technological advancements by reading books or articles describing future possibilities under the ocean. They could prepare a short speech explaining aquafarming, mining, and underwater habitats to the class. Discuss.

Reading

- Have books available about the voyages of Jacques Cousteau for information about another physical frontier.

Viewing

- Have available pictures of the earth from space. Encourage the students to write about the pictures—descriptive sentences, similes, poems.

Starting Points

This news report describes a successful experiment to manoeuvre Canada's space arm. Ask the students what they know about Canada's involvement in current space programs. Lead them into a discussion of the Canadarm. Encourage discussion about the need for and importance of such equipment. Suggest that they read the news report to learn about the invaluable assistance Canada has provided in this area.

Talking Points

- What task does the space arm perform? (It can remove objects from the shuttle's hold or place them there. It will make it possible for large objects to be manoeuvred in space without danger to human beings.)
- Use the To think about on page 139 of the student text. (It is important for the continued success of the space program. It will deposit satellites and carry commercial freight. The Canadian engineers were ecstatic. Cherwinski's comment referred to the fact that the engineers' jobs demanded that they be objective and scientific, and they tended to react that way. Co-operation between Canada and the United States seems to be well-established in this area.)

Skill Points

Use with the section Learning to Develop Writing Formats–News Report (SPIL, p.139)

Writing: Learning to Develop Writing Formats–News Report

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–news report

- Write the following quotes on the board:

“When a dog bites a man that is not news, but when a man bites a dog that is news.”

“All I know is what I read in the papers.”

Ask the students to explain the first quote. What does it say about how we perceive news? How does the second quote show the importance of the news report to most people?

- Discuss with the students how the essential questions about the experiment are answered in “Smiles All Around.” Help the students to see that additional information, such as the paragraph about the engineers’ reaction, are added to lighten a scientific report and to add human interest. How might such information affect the reader? Does it make the engineer seem more like the reader?
- Have groups of students work with each paragraph in the news report, identifying the main idea and the supporting details. Discuss, indicating the brevity and clarity of each paragraph.
- Discuss the importance of the lead. Provide a number of short news reports to allow students to find other examples of leads.
- Discuss why a news report should be factual. Why can’t a reporter include personal feelings? What would happen if this occurred?
- After discussing the content of a news report and how it is put together, ask the students to write a news report about something that has happened at school or in the community. Have them base their work on the suggestions given on page 139 of SPIL. Share the news reports with the class.

Departure Points

Writing

- Tell the students:

You are a “special correspondent” in an experimental space station. There has been a crime committed on board the spacecraft. Write a news report of your findings.

- Have the students put together a small newspaper, using original drawings and cartoons. They could write about the events of the week inside and outside the classroom.

Listening/Speaking/Viewing

- Have the students listen to a number of radio and television news reports with a view to discussing their presentation. How are they similar to written news reports? How are they different? Do they answer the same questions as written reports? Are they generally longer or shorter? Allow time for some students to prepare taped “newscasts” of school events, using on-the-spot reporters. Discuss.

A Journey to the Moon/278 SPIR

Starting Points

In this selection the students will have the opportunity to read Cyrano de Bergerac’s fanciful and often humorous account of his journey to the moon.

“That’s one small step for a man, one giant leap for mankind.”

Ask the students if they know who said those words and under what circumstances they were uttered. What do they know about the first landing of human beings on the moon? Have the students talk to their families, asking what they recall about the event and whether they watched it on television. Establish the fact that the event generated a great deal of excitement, and encourage the students to speculate about why it did, when we already knew the lunar surface consisted mainly of rocks and dust. Note the human desire to conquer something “because it’s there.”

Tell the students that human beings have eyed the moon with longing for hundreds of years, and that they are going to read how a seventeenth-century writer imagined life on the moon. Direct them to read the selection, telling them that Cyrano de Bergerac, on his imaginary journey, has just fallen to the surface of the moon and is about to meet his first lunar inhabitants. Have them read to find out how they are like and unlike human beings.

Talking Points

- What did the creatures on all fours think of Cyrano? (He was “the female of a small beast belonging to the queen.”)
- By what means did they communicate? (The nobles spoke with wordless tones like our instrumental music; the commoners spoke with body language.)
- What was unusual about their way of eating? (They inhaled food vapors and were thus satisfied.)
- Describe an unusual technology that these people incorporated in their muskets. (the ability to kill and cook the game at the same time)
- What form of currency did the country use? (Poetry was considered very valuable; if it were up to a certain standard of wit, it could be used as money to pay debts.)
- Use the To think about on page 284 of the student text. (The author’s frustration with the eating customs is described humorously; his description of the shooting of the larks is made absurd by the fact that they fall ready plucked, roasted, and seasoned; his description of the monetary system is amusing.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which relate ideas (comparison and contrast)
evaluate and judge ideas to determine humor

- Have the students skim the selection and jot down the ways in which de Bergerac compares and contrasts lunar society with our own. Have them first establish categories, such as: physical appearance, communication, food, money.
- How does lunar society compare with what the students know of seventeenth-century European society? (Note the emphasis on food and the fact that the inns are an important social meeting place even on the moon.)
- Is there any feeling from the selection that the moon has evolved a better or a worse society than the one on earth? Encourage the students to discuss, using the selection to back up their ideas.
- What examples of humor are in this selection? Why are they funny? Discuss de Bergerac's techniques for creating humor.

Departure Points

Writing

- Have the students look up some of the ancient myths and stories about the moon. They could write out their stories and make them into a booklet for the class.
- Shakespeare called the moon "the wat'ry star"; Noyes called the moon "ghostly galleon tossed upon cloudy seas"; Keats called the moon "maker of sweet poets." Have the students use figurative language to write their own descriptions of the moon.

Art

- Have the students collect artistic renditions of the moon. Display these "moon paintings" on the bulletin board. Contrast the display with recent photos and newsclippings of the moon. What have scientists discovered about the physical surface of the moon? Have the students indicate the scientific findings next to the photos.

Reading

- Have the students find in their other reading techniques for creating humor similar to those used by de Bergerac.
- Use the To do on page 284 of the student text.

VOCABULARY STRATEGIES/SPIR

As they work through the selections in this chapter, students can practise the strategies used in other chapters to decode unfamiliar words. Following the word list below is information about the dictionary to help the students use this aid to better advantage.

from "What Would Edison Say Now?"

- resonance (structural analysis)
- definition (dictionary/context)
- tinkering (context)
- resembled (context)
- filaments (dictionary)
- hierarchies (context)
- divisive (context/contrast)

from "It Is I, Sea Gull"

- telemetry (context)
- instilled (context)
- vestibular(dictionary)
- manifested (context)
- otolith (restatement)
- mystagmus (restatement)
- disorientation (context)
- nocturnal (context/dictionary)
- umbra (restatement)
- oscillating (dictionary)
- generated (context)

from "A Journey to the Moon"

- buffoon (dictionary)
- agitation (restatement)
- subsist (context/restatement)
- grimaces (context)

Types of Dictionaries

The unabridged dictionary and the desk (college) dictionary are the two main types. Unabridged dictionaries contain general usage words and a considerable number of specialized words. Each word is also presented in far greater detail than in a desk dictionary. The advantage of a desk dictionary is that it is more portable. Its contents are usually more than adequate for students. Have the students examine the words at the top of a dictionary page and note where those words appear in the body of the page.

Inform the students, also, that specialized professional dictionaries exist. For example, if "otolith" were not listed in the unabridged dictionary, it would be in a medical dictionary. For their purposes, however, a specialized dictionary is generally not necessary. One such dictionary they will find useful, however, is the dictionary of synonyms, or thesaurus. Have a thesaurus available to demonstrate the ease of locating entries. Allow the students an opportunity to examine it, and encourage them to use it as they revise their work.

Entry Word

Have the students find the word "definition" on page 263 of their text. Then have them find the word in the dictionary. Ask them what they notice about how the word is printed. Note that the bold type makes the word easier to locate. Have them speculate about the purpose of the dots placed within the word, noting that these do not *always* indicate syllables, but simply show where the word can be broken at the end of a line.

Pronunciation

Ask them what appears immediately after the entry word. The students will be familiar with the pronunciation of "definition." Have them note the various symbols that indicate how each syllable is pronounced. Have them look at another word on the page that they are unable to pronounce and see if they can use familiar words to understand how the unfamiliar one is pronounced.

Meaning

Have the students examine the various meanings of “definition,” noting that the context is necessary in order to understand the meaning. Most of them are familiar with the word “definition” in a different context. Now have them turn to “instill” and ask what they notice about this entry. Point out that when more than one spelling is acceptable, both are given with the more common one first.

Grammatical Information

Ask the students to examine several words, focussing on the small italic letters immediately following the pronunciation guide. If no one can explain what these letters mean, direct them to the front pages of the dictionary. Note that knowing the function of an unfamiliar word in a sentence is a good clue to its meaning. It avoids wasting time looking up noun meanings instead of verb meanings, and vice versa.

Etymology

Etymology traces the journey from language to language made by borrowed words. It can be given either before or after the word’s definition, and it can provide insight into the word’s current use. Have the students look up “buffoon.” Point out the information given in the square brackets following the grammatical information. Tell them that within these square brackets they can find information about the origins of a word. For example, “buffoon” comes from the French “bouffon” which in turn comes from the Italian “buffone.” Have them look up several of the words in the word list for etymological information. Again, if they have trouble understanding abbreviations and symbols, direct them to the dictionary’s front pages.

LEARNING TO REVISE/SPIL

Understanding how to edit/140

Much of the print and graphic material in this chapter focusses on the need to attract and keep the reader’s attention. The editorial skill dealt with in the student text is placement of emphasis in a paragraph or a longer piece of writing.

- The students should have some familiarity with the four means of organizing a piece of writing. Have them describe what is meant by each.
- Have the students work with partners. Have one tell in a paragraph about a brief autobiographical incident, placing the most important detail first and continuing to the least important detail. Have the other student write an autobiographical incident using the chronological method. Have the students exchange and rewrite the incidents from the information given, but using the alternate method.
- Provide the opportunity to discuss the above material in class, stressing that there is no right or wrong way. One writer might well choose to depict an autobiographical incident chronologically, while another uses the method of order of importance for emphasis or to create a particular mood or impression.
- Note that the author’s purpose in “It Is I, Sea Gull” was to present an easily understood account for non-experts. Have the students select a paragraph from that article and rewrite it using the order of importance approach. Does it work? Why or why not? What effect might such an approach have on an article such as this one?
- Have the students continue with the activities under Learning to Revise, page 141 of SPIL.

Understanding how to craft effective sentences/141

- You might begin by putting some sentences on the board that use the obvious emphasizing techniques of italicizing, bold lettering, underlining. Have the students tell you the purpose of these techniques.
- Write on the board some examples of the techniques dealt with in this section, leading the students to see that, again, you are simply emphasizing an idea. Point out that this can be done in a number of ways.
- Work through the material on specific methods of creating emphasis on page 141 of the student text. Work with the class to clarify any difficulties they may have.
- Suggest that students be alert to the way emphasis is created, particularly in the media. Provide opportunities for class discussion of techniques.

SUMMARY/SPIL

- The SPIL "Summary" (page 145) provides a brief recap of the major language tasks and writing models the students have encountered throughout the chapter. It then presents ideas for publication of student writing and extension of the skills that have been acquired.
- Have the students read the section beginning "In this chapter you have" and have them orally summarize what they have explored and learned.
- Under the section beginning "Will you," discuss the possibilities for carrying out the three suggestions. If the news report is to be written about an individual who has done something newsworthy, spend some time initially discussing interview skills and appropriate questions. The advertisement would probably best be developed by small groups who could pool ideas about its major focus, method of presentation, message, and graphics.
- The section beginning "Could you" provides opportunities for the students to extend their skills across subject boundaries and in other areas of their lives. Alert the social science teacher to the possibility of having the students write a comparison and contrast paragraph in that subject area. If possible, allow the students to role play as they prepare to write the news report, so that they can gain experience in interviewing.

CULMINATING THE THEME/SPIR

- The students can create a “Once upon a Frontier” display in the classroom. This can include:
 - illustrations of life in the pioneering days of the Canadian West
 - a scrapbook presentation of famous explorers, adventurers, pioneers
 - all original art, writings, and projects that students may have done throughout the unit
 - miniature models of futuristic frontiers in space or under the sea
 - illustrations of clothing of pioneer days in the Canadian West and clothing of the future
 - a map showing the westerly migration

- a booklet of songs of the pioneer days and songs from the present that capture the new pioneering spirit
 - a taped interview with the class discussing who would like to try life as a space colonist or sea colonist
 - a display of newspaper clippings about technologies that will help us break into new frontiers
 - other ideas taken from individual selections in this unit.
- This display will capture the main focus on frontiers presented in this chapter.

EVALUATING THE THEME/SPIR

- The “Summary Activity” (SPIR, page 285) focusses on the use of details to support fact or opinion

writing. The students might complete the Summary Activity in the following manner:

Selection	Fact or Opinion	Details
The Woman on the Prairies	There was little money.	<ul style="list-style-type: none">• Nothing could be wasted–everything was completely used up.• They made the most of what food they had.
The Blue Bear Rug	Each man felt he had experienced colder weather than the other.	<ul style="list-style-type: none">• One man missed summer by blinking.• One man had to build two fires side by side each to keep the other fire from freezing.
What Would Edison Say Now?	Both fact and opinion could be presented and backed up–answers will vary.	
“It Is I, Sea Gull”	Doctors monitored Valya’s condition very carefully.	<ul style="list-style-type: none">• The acceleration and re-entry phases could damage the human body.• Weightlessness could upset the sense of balance, causing extreme nausea and dizziness.
A Journey to the Moon	Lunar society was better than earth’s.	<ul style="list-style-type: none">• Food could be shot ready plucked, roasted, and seasoned.• Good poetry could be used for money.

Place ... World: Time ... Future

OVERVIEW

The increasing interest in the science fiction genre among young people is a reflection of society's current fascination with the future. Consideration of a variety of examples in the genre—interspersed with factual selections—will broaden the horizons of the students' imagination.

A variety of experiences provide a broad background for discussion, writing, and further reading. The poems "Anti-Gravity Machine," SPIL page 148, and "We'll All Be Spacemen Before We Die," SPIR page 288, emphasize the emotional and aesthetic aspects of space flight. In the short stories "Timmy Was Eight," SPIL page 149, and "The Choice," SPIR page 289, students identify with young protagonists facing space-age dangers and conflicts. The deceptively simple limerick "Faster than Light" SPIL page 152, presents an intriguing commentary on Einstein's theory of relativity. In "Twenty Thousand Leagues under the Sea," SPIL page 152, and "The Dominion in 1983," SPIR page 299, the students consider some science fiction predictions that came true—and some that didn't. The article "A 'People Washer' Egg," SPIL page 155, and the poem "I'm Sorry Says the Machine," SPIR page 304, encourage serious consideration of the pros and cons of mechanization—as do the selections "Score Card: The Citizens," SPIL page 158, and "Invasion of the Metal Men," SPIL page 159. The three selections "Junk in

Orbit," SPIR page 305, "Twentieth-Century Artifacts Away Back in 1959," SPIR page 308, and "I Was Here!" SPIL page 162, deal with the manifold physical evidences of modern human activity—their effects on the environment and their possible significance for generations to come. The two "Mother Goose in Space" selections, SPIL page 166, prompt students to take a new look at old nursery rhymes in light of space-age developments. The poem "To See the Rabbit," SPIR page 310, ironically presents the prolific rabbit as a highly endangered species—a situation that could conceivably occur in a future world made inhospitable to animals by pollution and overurbanization. The next three selections—the short story "The End," SPIL page 167, the poem "What Can We Make to Replace a Man," SPIL page 170, and the short story "The Beginning," SPIR page 312—pose fascinating questions about what our world might be like after some apocalyptic event that destroyed most or all human life. On the lighter side, a sociologist predicts the future of romance in "Dating in the Next Decade," SPIR page 323. And the poem "Perspective," SPIR page 326, places humanity in its proper perspective.

Objectives

- writing an ending for a short story
- writing a process paper
- writing a news story
- writing a feature story
- writing a log
- writing a paragraph
- writing a diary
- using editing techniques—developing a paragraph using spatial order and anecdote
- using sentence-combining techniques—transitions

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - nonfiction:
 - from *Future Facts* p.155
 - fiction:
 - Timmy Was Eight p.149
 - from *Twenty Thousand Leagues under the Sea* p.152
 - from *Super People—Who Will They Be?* p.158
 - "I Was Here!" p.162
 - from *Beyond the Dark River* p.167
 - poetry:
 - Anti-Gravity Machine p.148
 - Mother Goose in Space p.166
 - What Can We Make to Replace a Man p.170
 - limerick:
 - Faster than Light p.152
 - feature story:
 - Invasion of the Metal Men p.159
 - log:
 - spacecraft blast-off p.165
- developing writing skills
 - prewriting:
 - discussing
 - jotting points down
 - composing slogans
 - interviewing
 - writing:
 - identifying and understanding characteristics of the process paper p.156, **p.218**
 - identifying and understanding characteristics of the log p.164, **p.226**
 - identifying and understanding characteristics of the feature p.161, **p.221**
 - revising:
 - giving and receiving editorial suggestions p.152, p.172, p.176, **p.196**
 - revising written material p.171, **p.236**
 - crafting effective sentences—using transitions p.173, **p.236**

Products

Speaking/Listening

- formulating questions **p.220**
- interviewing p.165
- preparing an oral report p.170
- listening to theme-related music **p.208**
- presenting an invention **p.218**
- listening to a panel discussion **p.220**
- debating **p.227**
- sharing space-age nursery rhymes **p.227**
- preparing tape-recorded statements **p.231**

Writing

- writing an alternate story ending p.152
- writing a diary entry p.155
- writing a process paper p.157
- writing a news story p.161
- developing a feature story p.161, **p.222**
- writing slogans p.164
- keeping a log p.165
- writing science fiction stories **p.211**
- writing limericks **p.214**
- writing a description p.172, **p.215**
- writing an episode or dialogue **p.220**
- writing a paragraph p.172, **p.227**
- writing space-age nursery rhymes **p.227**
- writing a story from a different viewpoint **p.230**

Drama

- dramatizing a story **p.211**
- developing a selection-based scene **p.227**

Art

- developing selection-based drawings **p.208**
- illustrating science fiction monster descriptions **p.211**
- preparing a drawing **p.215**

Research

- researching a selection-related topic **p.214**

Viewing

- viewing selection-related material **p.208**
- developing a display **p.215**
- viewing a film **p.218**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Place . . . World: Time . . . Future

Focus:

factual and fictional considerations of a future world

Topics:

- space travel
- science fiction
- technology
- relationships
- predictions

SPIR

Objectives

- gain understanding of details which lead to characterization
- gain understanding of details which establish setting
- gain understanding of details which relate ideas (comparison and contrast)
- appreciate and understand elements of the author's craft
- appreciate and respond to simple figurative language
- appreciate, understand, and respond to connotative and denotative language
- determine the author's purpose in terms of language choice
- evaluate and judge ideas in terms of personal experience
- reconstruct information by recording/organizing in various forms

Experiences

- relating ideas to be explored in the selections to personal experience or personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - The Choice p.289
 - from The Dominion in 1983 p.299
 - Twentieth-Century Artifacts Away Back in 1959 p.308
 - from The Beginning p.312
 - poetry:
 - We'll All Be Spacemen Before We Die p.288
 - I'm Sorry Says the Machine p.304
 - To See the Rabbit p.310
 - Perspective p.326
 - nonfiction:
 - Junk in Orbit p.305
 - Dating in the Next Decade p.323
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- additional reading on the theme **p.205**

Products

Speaking/Listening

- discussing story details p.298
- interviewing **p.229**, p.307
- presenting poems orally **p.210**
- delivering a speech **p.213**
- presenting research findings orally **p.217**
- reporting on interviews **p.229**, **p.233**
- listening to musical selections **p.233**, **p.234**

Writing

- writing a descriptive paragraph p.303
- writing paragraphs from an imaginary point of view p.309
- writing the continuation of a story **p.213**, p.322
- preparing a computer profile p.325
- writing short stories or articles **p.219**, **p.229**
- writing a song **p.233**
- composing a poem **p.229**

Reading

- reading satirical pieces **p.225**
- reading theme-related books **p.232**

Drama

- dramatizing a story continuation **p.213**
- role-playing telephone conversations **p.219**

Art

- displaying paintings **p.210**
- creating paintings **p.210**
- illustrating a scene from a selection **p.232**

Research

- researching dictatorships **p.213**
- researching aircraft **p.217**
- researching synthesized speech **p.219**
- researching controls on space garbage **p.223**
- researching archaeological findings **p.225**
- researching space information **p.234**

Viewing

- viewing pictures of endangered species **p.229**

OBJECTIVES/SPIL

Objectives	The students will be asked to:
Learning to Develop Writing Formats	<ul style="list-style-type: none">• write an ending for a short story• write a process paper• write a news story• write a feature story• write a log• write a paragraph based on a given topic sentence
Learning to Revise	<ul style="list-style-type: none">• understand and apply the principles of editing –developing a paragraph using spatial order and anecdote• understand how to craft effective sentences –using transitions

INTRODUCING THE THEME/SPIL

Using SPIL, page 146
(listening/speaking)

Elicit students’ feelings about the future, in view of the various quotations. Do they feel optimistic about it, as Lincoln Steffens and Alfred Lord Tennyson seem to be? Do they feel they have control over what happens, or is their attitude that of the Spanish quotation, *Qué sera, sera* (What will be, will be)? How do the students feel about predicting the future? Do they know of people who have successfully done so? Consider the possibilities with reference to the following quotation from Tennyson and the prophecy by Mother Shipton:

For I dipt into the future, far as human eye could see,
Saw the Vision of the world, and all the wonder that would be;
Saw the heavens fill with commerce, argosies of magic sails,
Pilots of the purple twilight, dropping down with costly bales;
Heard the heavens fill with shouting, and there rain’d a ghastly dew
From the nations’ airy navies grappling in the central blue.

Alfred Lord Tennyson
Locksley Hall

Sixteenth Century Prophecy
Carriages without horses shall go,
And accidents fill the world with woe.
Around the world thoughts shall fly
In the twinkling of an eye.
Under water men shall walk,
Shall ride, shall sleep, and talk.
In the air men shall be seen
In white, in black, and in green.

Mother Shipton

Students may also wish to discuss whether an accurately predicted event could possibly be *prevented* from occurring. For example, if someone predicted a catastrophic bomb blast based on an arms race, could leaders of nations decide to prevent this by suddenly halting production and testing of arms?

Also discuss the pros and cons of a forward-looking mentality. Is it advisable to “live in the future”? In what situations and contexts might it be? In what situations and contexts might it not be advisable?

OBJECTIVES/SPIR

Main Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none"> • gain understanding of details which lead to characterization • gain understanding of details which establish setting • gain understanding of details which relate ideas (comparison and contrast)
Appreciating the Choice of Language	<ul style="list-style-type: none"> • appreciate and understand elements of the author's craft • appreciate and respond to simple figurative language • appreciate, understand, and respond to connotative and denotative language • determine the author's purpose in terms of language choice

Other Objectives	The students will be asked to:
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas in terms of personal experience
Using Study Skills	<ul style="list-style-type: none"> • reconstruct information by recording/organizing in various forms

INTRODUCING THE THEME/SPIR

Using SPIR, page 287
(reading/speaking/listening)

Have the students read the introduction to the theme in SPIR, page 287. Discuss the chapter title, "Place . . . World: Time . . . Future." What is meant by *world* in this context? Does it mean just the earth, or can it also apply to the universe as a whole—to everything that exists, whether humanly known or not? Tell the students that this theme will "stretch" their minds and imaginations. They will consider not only what *is*, but also what *could be* . . . not only on our earth, but also in parts of the universe not yet explored by human beings.

Tell the students that in this chapter they will read a number of works of science fiction. Science fiction can take many forms; for example, short story, poem, article. Have the students watch for these various forms of science fiction as they study the theme. Tell them that there are several definitions of science fiction proposed by scientists and writers. Write the following definition on the board:

Science fiction is literature that deals imaginatively with possible advances in science and technology, and with the changes these advances may bring about in society.

Discuss the definition briefly, having students cite examples of science fiction they are familiar with. Tell them that science fiction—though not called by that specific name until the early 1900s—has a long history. In the second century A.D., for example, a Greek author called Lucian wrote an imaginary tale about a journey to the moon. Other writers have explored science fiction themes through the centuries, including Jonathan Swift in *Gulliver's Travels* (1726), Mary Shelley in *Frankenstein* (1818), and Robert Louis Stevenson in *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). Modern science fiction, however, did not really arise until science itself began to stir public interest in the possible effects of scientific and technological developments. Most people would agree that the two "fathers of modern science fiction" were French novelist Jules Verne (1828-1905) and English author H. G. Wells (1866-1946).

EXTENSION ACTIVITY

Encourage the students to examine classic works by the authors you have mentioned in connection with the beginnings of science fiction. A collection of such books might be kept in the classroom throughout the study of the theme. Students may be interested in comparing older examples of science fiction with some of the more modern examples presented in the student text. Particularly appropriate classic works by the two “fathers of modern science fiction” include *From the Earth to the Moon* (1856) and *Twenty Thousand Leagues under the Sea* (1870) by Jules Verne; *The Time Machine* (1895), *The Invisible Man* (1897), and *War of the Worlds* (1898) by H. G. Wells.

ONGOING ACTIVITIES FOR THE THEME

1. Have the students begin a science fiction dictionary in which they list and define as accurately as possible science fiction words and expressions encountered in their reading. Encourage them to make up their own terminology and add it to the dictionary. Make the dictionary available so that the students can resort to it for terminology to add verisimilitude to their science fiction writing.
2. Briefly tell the students about Hugo Gernsback, who emigrated from Luxembourg to New York City in 1904 at the age of nineteen. Gernsback brought with him an experimental model for a battery and very little else. In the next few years, however, he started a battery manufacturing company, a radio parts company, and a magazine called *Modern Electrics*. In this magazine Gernsback began publishing—along with information on radios—stories he referred to as *scientification*. In 1926 Gernsback started a new magazine devoted entirely to such stories. This publication was called *Amazing Stories*. Although Gernsback may not have realized it at the time, he

was publishing the world's first science fiction magazine! At first he used many reprinted stories by the “fathers of modern science fiction,” Jules Verne and H. G. Wells. Later, he invited submissions by amateurs. Gradually a large group of new science fiction writers began to emerge and other science fiction magazines were started. Encourage the students to start and maintain a collection of science fiction magazines throughout the study of this theme. Some of the famous science fiction writers who got their start because of Hugo Gernsback's magazine *Amazing Stories* are still well-known today:

Ray Bradbury
Arthur C. Clarke
Robert A. Heinlein
Isaac Asimov
Judith Merrill

3. Science fiction writers often invent largely imaginary settings for their stories. Some students might prepare maps depicting such settings. Selections from this chapter which can be used for the activity are:

The Choice—the planet Primus
“I Was Here!”—outer space setting including Eros, Ceres, and other celestial bodies as they appear in the days of “cosmic tourism”
To See the Rabbit—England mechanized and urbanized to such an extent that only one rabbit and one patch of green grass remain

4. Who are some outstanding writers of science fiction in Canada today? Have the students find out and prepare readings of short excerpts from their work. Canadian authors whom they might investigate include:

Monica Hughes
John Robert Colombo
Douglas Hill
Terence M. Green
Martyn Godfrey
Robert S. Hadji
Donald Kingsbury
Judith Merrill

Some of these authors have published a number of books. The works of others are found mainly in science fiction magazines such as *Analog*, *SF Chronicle*, *Twilight Zone*, *Other Worlds*, *F & SF*, *Interzone*, and *Proteus*.

5. Have as many as possible of the following titles available for your students to read as an extension activity.

Bibliography:

Asimov, Isaac. *The End of Eternity*. Abelard, 1955.

A space-age love story in which time is manipulated to allow the couple to survive together.

Bradbury, Ray. *The Martian Chronicles*. Bantam, 1974.

The Martian Chronicles are unique tales of interplanetary travel, and represent a classic of the science fiction genre.

Clarke, Arthur C. *Imperial Earth*. Harcourt Brace Jovanovich, 1976.

An alien traveller enjoys far-ranging adventures on earth and comments humorously and acutely on the civilization he finds.

*Colombo, John Robert, ed. *Other Canadas*. McClelland & Stewart, 1979.

An anthology of Canadian or Canadian-related science fiction stories, essays, and poetry from the early days of the genre to the present.

*Crichton, Neil. *Rerun*. PaperJacks, 1976.

A man passes through a curtain of light and walks fourteen years back into his past. What he does with this rerun of his life provides an intriguing tale.

DeCamp, L. Sprague and Catherine C. DeCamp, eds. *3000 Years of Fantasy and Science Fiction*. Lothrop, Lee & Shepard, 1972.

Highlights from authors of science fiction and fantasy throughout the ages.

Ellis, Amabel Williams- and Michael Pearson, eds. *Out of This World*. Blackie & Son Ltd., 1967.

Seven science fiction stories with varying themes, suitable for young people.

*Hughes, Monica. *The Guard of Isis*. Hamilton (Hamish) Children's Books Ltd., 1981.

A space-adventure story about a stellar cruiser nearing a primitive earth settlement on a new planet.

-*Beyond the Dark River*. Thomas Nelson, 1979.

After a worldwide disaster, a young Indian girl seeks a cure for a mysterious ailment in a world devoid of technological knowledge and equipment.

*Jackson, Basil. *Supersonic*. W. W. Norton & Co. Inc., 1975.

A fictional look at the hazards posed by the coming era of space travel, written with scientific authority.

Lewis, Richard S. *From Vinland to Mars: A Thousand Years of Exploration*. Quadrangle/The New York Times Book Co., 1976.

A comprehensive history of exploration from the earliest Viking expeditions to the dramatic landings on Mars.

Norton, Andre. *The Many Worlds of Andre Norton*. Chilton Book Co., 1974.

A fine selection of an award-winning author's science fiction tales for young people.

Silverberg, Robert. *The Calibrated Alligator and Other Science Fiction Stories*. Holt, Rinehart and Winston, 1969.

A book of short stories intended for young people.

Stone, Josephine Rector. *Green is for Galanx*. Atheneum, 1980.

An escaped killer android threatens attempts to begin life anew on an unknown planet.

Verne, Jules. *From the Earth to the Moon*. Dodd, Mead and Co.

Written almost one hundred years before space flight, this novel has proved remarkably prophetic and made fascinating reading for young and old alike.

Wells, H. G. *War of the Worlds*. William Heinemann Ltd., 1898.

Wells' classic tale of a Martian invasion of the earth.

*Canadian Titles

INTEGRATING THE COMPONENTS:
A SUGGESTED FLOW

Starting Points in Language/F

Opening Spread
(raising questions about prophecy, prediction, and the future)

1. Anti-Gravity Machine
(suspending the law of gravity in order to fly)

3. Timmy Was Eight
(child versus alien monster in time-honored science fiction tradition)

5. Faster than Light
(Einstein's theory carried to a mind-boggling conclusion)

6. Twenty Thousand Leagues under the Sea
(encountering a submarine for the first time)

8. A "People Washer" Egg
(futuristic approach to body cleanliness)

10. Score Card: The Citizens
(efficiency of human beings compared with that of engineered replacements)

11. Invasion of the Metal Men
(robots versus human workers)

Starting Points in Reading/F

Introduction to Chapter Theme
("mind-stretching" experiences via science fiction and factual prediction-oriented selections)

2. We'll All Be Spacemen Before We Die
(impressionistic view of space travel)

4. The Choice
(young teen-ager versus extraterrestrial dictatorship)

7. The Dominion in 1983
(hundred-year-old predictions that didn't come true)

9. I'm Sorry Says the Machine
(social commentary on projected effects of overmechanization)

Starting Points in Language/F

- 14. "I Was Here!"
(speculations on the effects of tourism in space)
- 15. Mother Goose in Space
(nursery rhymes in "space language")
- 17. The End
(nature takes over uninhabited areas)
- 18. What Can We Make to Replace a Man
(a science fiction parable about freedom in poetic form)
- 22. Learning to Revise
- 23. Summary

Starting Points in Reading/F

- 12. Junk in Orbit
(the modern-day problem of space debris)
- 13. Twentieth-Century Artifacts Away Back in 1959
(humorous conclusions about our society by an archaeologist of the future)
- 16. To See the Rabbit
(futuristic poem presenting the rabbit as an endangered species)
- 19. The Beginning
(a mother and son beginning to "re-create" civilization after an apocalyptic event)
- 20. Dating in the Next Decade
(codes replace odes in relationships of the future)
- 21. Perspective
(the vastness of the universe)
- 24. Summary Activity

Anti-Gravity Machine/148 SPIL

Starting Points

The poem describes the experience of flying by means of a proposed anti-gravity machine. Write the following terms on the board:

- hot-air balloon
- helium balloon
- glider
- airplane

Ask the students if any of them have ever wished they could fly. Do they have any ideas on how to accomplish it? Briefly discuss the various ways in which balloons, gliders, and airplanes operate to allow people to fly. For example, the helium balloon rises because the gas *helium* is lighter than air. Elicit from the students that all “flying machines” have to overcome the force of gravity. As they read “Anti-Gravity Machine,” have them try to envision the new kind of machine and flying experience the poet has in mind.

Talking Points

- Use the To think about on page 148 of SPIL. Draw out the mood of freedom, wonder, and exhilaration that the poet creates. Words that express the mood include:
 - “Up high”
 - “The clouds roll by”
 - “Aglow”
 - “Aloft”
 - “To spy/The wind”
- Discuss natural laws, or forces, that the students might like to suspend if they could. For example, perhaps someone would like to suspend the natural law of “the survival of the fittest” so that all animals would attain their full life-span instead of being preyed upon by hunters, famine, disease, and so on. Perhaps someone else would like to suspend the “laws of heredity” or the “force of magnetism or electricity.” Why? Encourage students to consider the possibilities.

Departure Points

Art

- Remind the students of the anti-gravity machines they discussed in the Starting Points section. What new kind of anti-gravity machine did they envision while reading the poem? Invite them to make drawings or diagrams to illustrate their ideas.

Speaking/Listening

- If possible obtain music that pertains to flying: “Les Bicyclettes de Belsize,” “Come Fly with Me,” “Up, Up and Away,” “Flight of the Bumblebee” for example. Allow the students to listen and discuss the mood created by each.

Viewing

- Display pictures of “anti-gravity machines”—Icarus in his wax wings, helium balloons, dirigibles, gliders, planes (early and modern). Allow the students to use the pictures as starting points for any of the following: their own design for an anti-gravity machine, a short story about an adventure in such a machine, a poem or song about one.

We'll All Be Spacemen Before We Die/288 SPIR

Starting Points

This poem, in an impressionistic way, portrays the poet's ideas about our future as space travellers. Ask the students if any of them have ever had a dream about travelling in space. If so, have them share their dreams. If not, have them imagine what kind of dream a person might have about travelling in space. Bring out the fact that dreams are often vague—characterized by general impressions and feelings. What colors would the students expect to “see” in a dream about space travel? Have several students make suggestions. Then invite them to compare their ideas with those of the poet as they read the selection.

Talking Points

- What colors did the poet see in his “dream” about space travel? Are they appropriate? (purple, blue, black—colors we associate with the night sky) How do these compare with the colors the students suggested?
- How effective is the expression “the rain under our feet”? (It's a startling way of reminding the reader that he or she is in space.)
- What other titles might the students suggest for the poem? Point out that the poet's title does not seem to include girls or women as space travellers. What alternate titles might include them? (“We'll All Be Space Travellers Before We Die,” “Voyagers in Space,” “Purple Ships to the Sun,” “A Dream of Space Flight”)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- appreciate and understand elements of the author's craft
- appreciate and respond to simple figurative language

- Have the students find the *ing* words in the poem. (“flying,” “striding,” “sleeping”) What effect do these words have on us as readers? (They appeal to our sense of touch, helping us to identify with the action. They provide balance, since there is one *ing* word in each stanza—beginning the second line of the stanza.) If you wish, point out that “flying,” “striding,” and “sleeping” function as verbs and adjectives.
- To what does the poet compare spacemen in the first stanza? (children on their first trip to the sea) What would be the feelings of children on their first trip to the sea? (excitement, joy, wonder, curiosity) What figure of speech is the poet using in this comparison? (a *simile*—begins with the word *like*)
- Are there really blue meadows in space? Are there black velvet sheets? Why does the poet use these terms? What is their effect on us as readers? (They appeal to our senses of touch and sight. They serve to interpret a somewhat unfamiliar setting—space—in terms of familiar, earthly things.)
- Introduce the term *impressionism*. Tell the students that this was a style of art developed in France during the late 1800s. It was characterized by the use of strong colors applied in dabs to suggest the artist's general (rather than detailed) impressions.
- Tell the students that impressionism in literature is a style having a similar intention. What characteristics of the poem “We'll All Be Spacemen Before We Die” would lead us to classify it as impressionistic?

Departure Points*Art*

- Interested students might find and share examples of impressionistic paintings and works of literature.
- Some students might make impressionistic paintings of their own, based on the ideas and images in the poem.

Speaking/Listening

- Have the students find and present orally other space poems. Provide opportunities for the students to discuss the impressions and the language found in the poems.

Starting Points

This chilling story tells of a child whose fears prove to be well-founded—but perhaps not in a way that he could have guessed! Write the title on the board. Invite the students to think back to the time when they were eight years old. What were they afraid of at age eight—ghosts? monsters? vampires? wild animals? Did any of their fears ever “come true”? If so, have them share their experiences briefly. Have the students read the introduction to the selection. Then have them read the story to find out what happens to Timmy.

Talking Points

- Based on what you learn about Timmy in the story, do you find him likeable? (He doesn’t seem very likeable—he pushes his parents to the limit, brags to his friends about staying up late. Possibly the author wants us to dislike him or we would object to his fate.)
- Use the To think about on page 151 of the student text. Elicit from the students the process that Timmy followed to get himself to bed. (He ran upstairs, following the *safe* brown carpeting all the way to the bathroom. He felt *safe* in the bathroom while the light was on. As he made his way along the hall again, he sometimes turned on the light in his parents’ room, coming back to switch it off after the light was on in his own room. Getting to his bed after turning off the light in his room was tricky, but he felt *safe* if he did it before he finished counting to ten.) Discuss why this process was so important to Timmy. (Timmy seemed very insecure in his family. He had transferred his feelings to imaginary monsters for which he was then able to work out controlling routines.)
- Discuss what the story tells us about the alien’s home planet. (It was very cold, had methane snow fields, was far away from earth, was totally white and black—no colors.)
- Elicit the effect of the contrast between the alien’s uncontrolled movements and Timmy’s purposeful actions. (The alien’s way of moving makes it seem abhorrent and frightening. Many readers can probably identify and sympathize with Timmy because they have acted and thought in a similar way themselves at some time. The effect of the continuing contrast between the alien and Timmy is to build suspense.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

understanding the structure of different forms of narration

- Ask the students to tell what happens in the story in one brief sentence, noting that a short story usually consists of one major event, with a limited number of characters.
- Discuss what the effect might be if a short story contained many characters, noting that it would be confusing and impossible to obtain any sense of what the characters were like.
- With the students' help, draw a diagram on the board showing the climax of the story and the events that lead up to it.
- Demonstrate to the students that all of the details in the story help to build toward the climax. There are no subplots, and the story line is very simple, one that can be developed concisely.
- Remind the students of the suspense built up in the story. Ask them what made them want to read on. What questions did they want to have answered? These might include:
 - What will the alien do?
 - Will Timmy get to bed safely?
 - Will Timmy encounter the alien?
 - What will happen if and when he does?
- Point out that in a sense the author leaves us "hanging." We don't really know for sure what happens. What does the author probably want us to conclude? (that the alien attacked Timmy, killing him)
- Use the Activity on page 152 of SPIL. Encourage the students to use their imaginations in writing alternate "happy" endings to the story.

Departure Points

Reading/Art

- What other science fiction "monsters" have the students heard about? Encourage them to collect and bring to class descriptions of monsters, such as Mr. Hyde in the book *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson; the relentless aliens who try to take over the world in the movie *The Invasion of the Body Snatchers*. If there are enough descriptions, students might illustrate them and post them on a special "Sci Fi Monsters" bulletin board.

Drama

- Have the students dramatize the story.

Writing

- Encourage capable students to write their own short science-fiction stories. Display them in the classroom.

The Choice/289 SPIR



Starting Points

Using an extraterrestrial setting, the author presents a conflict of loyalties faced by a young girl living in an authoritarian state. Discuss with the students times when they have needed something desperately. How did their need affect their thinking and actions? Could severe, prolonged hunger for example, cause a person to:

- steal food in a grocery store?
- steal food from a hungry baby?
- vote for a political party whose aims they did not support, simply because the party offered them food?

Discuss forces that might be stronger than hunger in determining one's actions; for example:

- loyalty to family
- strong political beliefs
- strong religious beliefs
- unselfish love for another person

Have the students read the introduction to the selection. As they read the story, have them notice how Marla is affected by hunger and the authoritarian society in which she lives. Encourage the students to use the marginal notes.

Talking Points

- Who is the Suzerain? Skim the story for references to him. ("Suzerain had screamed at us... his mad eyes burning the videoscreen"; "... my sixth year, when the Suzerain came to power"; "And could not understand his [Valence's] failure to serve the Suzerain"; "... our overlord. 'Hail, Suzerain!'" ; "Was this the purpose of my service to the Suzerain? Betraying my people for a few squares of chocolate and a wild, indulgent rally?"; "The Suzerain was all-powerful"; "... the Suzerain began to spread discontent. He convinced people that life could be better with him at the helm"; "His gang of thugs got in and the Suzerainty began to do our thinking for us." From these and other references, we can conclude that the Suzerain is a cruel and evil dictator who seized control of the planet Primus several years earlier.)
- What effects has the Suzerain's rule had on the people's character? (The Suzerain tells people exactly what to do, so they have stopped thinking for themselves. They have become irresponsible and slipshod in their work. Greed has overcome brotherhood. The people are fearful and secretive because the Suzerain has methods for keeping track of citizens' actions. Those who commit crimes against the State are sent to cruel workcamps.)
- Why is Marla so hungry? (There is a famine, caused by sabotage according to the Suzerain. Most inhabitants of Primus suffer from hunger. Only the Vengeance Squad members have all the food they want.)
- Use the To think about on page 298 of the student text. (Hunger affects people's will-power, since their energy is greatly diminished. If people were hungry for a long time, many could probably be convinced to make choices against their principles and better judgment. They might oversimplify issues in their mind, choosing the political leader or party who promised to feed them, regardless of other considerations.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- gain understanding of details which lead to characterization
- gain understanding of details which establish setting

- Write the names of Marla's two brothers on the board: Pugnât, Valence. Invite the students to skim the story for details about them, and about Marla. Have the students make brief notes on what they learn.
- Ask whether they feel the characters are simple or complex, leading them to see that the characters are printed in simple black and white terms in order to allow the author to focus the reader's attention on the "choice."
- Briefly discuss Marla's relationship with her brothers. Why does she cooperate with Pugnât? How does Pugnât treat her? How does Valence treat her? What makes Marla change her mind about helping Pugnât at the end of the story?
- Use the To do on page 298 of the student text.

Departure Points

Writing/Drama

- Some students may wish to continue the story by writing and presenting a dramatization of the revolution led by Valence—as they imagine it.

Speaking/Listening

- Have the students write and present the speech Marla will deliver to the Suzerain to explain why she has left the Juniors. Will she tell him the whole story, or make something up?

Research

- The setting of the story is extraterrestrial. Point out, however, that the political situation portrayed is similar to that found in some countries on earth. Interested students might research an earthly dictatorship or totalitarian government of the past or present—comparing and contrasting it with the Suzerain's rule in the story.

Faster than Light/152 SPIL

Starting Points

This limerick deals imaginatively with the theory of relativity, carrying it to its logical but highly speculative conclusion. If possible, elicit from the students the speed of light: 300 000 000 m/s (three hundred million metres per second). Tell them that the symbol c is used by scientists to represent this number, as in Einstein's famous relativity equation $E = mc^2$.

According to Einstein's theory of relativity, time moves at different rates for objects moving at different speeds. In other words, time moves more slowly for an object that is travelling very fast. As far as scientists now know, nothing else can travel at or faster than the speed of light. However, if an object did move at the speed of light (c), the theory is that time would stand still for that object. For example, if an astronaut left earth at age 26 and travelled at the speed of light for five years (earth time) to reach another planet, he or she would still only be 26 years old (not 31) upon reaching the other planet. Briefly discuss the implications of this idea with the students. What if the 26-year-old astronaut had a twin who stayed behind on earth? (At the end of five years earth time, the earth twin would be 31. However, the space twin would still be only 26!) Ask the students what would happen if a person could travel *faster than* the speed of light. (Time might actually go backwards—since it moves more slowly as an object approaches the speed of light, and theoretically stops when the object is travelling at the speed of light.) Tell the students that the limerick they are about to read deals in a humorous way with this mind-boggling idea. Have them read it.

Talking Points

- How fast was the young lady travelling? (much faster than light)
- What does the author mean by the phrase "in the relative way"? (This is a reference to Einstein's theory of relativity.)
- Why did the young lady return on the "previous night"? (Since she was travelling faster than light, time theoretically "went backwards" for her.)

Departure Points

Writing

- Invite the students to write their own limericks about time travel and other mind-boggling ideas presented by modern scientific theory.

Research

- Some students may wish to find out more about relativity and its implications. An excellent book on this subject is *Relativity for the Million* by Martin Gardner. It is suitable for independent reading at this level.

Twenty Thousand Leagues under the Sea/152 SPIL

Starting Points

This classic selection describes an imaginary encounter with a submarine, as envisioned by author-futurist Jules Verne years before machine-powered submarines were successfully used. Ask the students to imagine a project requiring humans to burrow deep under the earth in some kind of vehicle in which they could live for weeks at a time. Invite them to suggest what physical properties the vehicle would need to have. Tell them Jules Verne was in a similar situation when he wrote a description of the submarine, which was not commonly known about at the time he was writing. Invite them to read the selection to see how Verne describes his imaginary submarine.

Talking Points

- How did Verne's characters come to be in the sea? (They had been on board a frigate and some physical shock had thrown them overboard.)
- What did the three men think the submarine might be at first? (A narwhal, or giant whale—someone had tried to harpoon it.)
- Use the To think about on page 155 of the student text. (Verne accurately predicted a fish-shaped structure made of steel-riveted plates. Students will probably have varying questions they would like to ask.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain understanding of details which support opinions

- Have the students skim the selection to find the three things the men believe the submarine to be. (narwhal, floating island, submarine)
- Have them jot down the various details the men discover about the object that convince them it is a man-made vessel.
- Have them indicate what is known about the vessel's interior before the three men are taken inside.

Departure Points

Art

- Have the students draw the submarine as Verne describes it.

Writing

- Have the students write a description of the subterranean vehicle they discussed at the beginning of this selection. It should be written from the point of view of someone who comes upon it unaware of its purpose.

Viewing

- Display a picture of a modern submarine and suggest that students write a sentence about it containing a simile. Display the most effective ones with the picture.

The Dominion in 1983/299 SPIR



Starting Points

This prophetic selection, written a hundred years ago, envisions Canadians travelling the world by means of fast, efficient air-cars. Note that the title was appropriate when written, but that, with the signing of the Constitution in 1982, Canada became a nation. In preparation for consideration of the selection, have each student bring to class one fact about the history of air travel or of the automobile. Invite the students to share their information. Then have them read the introduction to the selection. Encourage them to use the marginal notes as they reflect on the author's prophecies and how accurate they turned out to be.

Talking Points

- What is the general tone of the selection? (optimistic, upbeat, seems somewhat naive to us today)
- According to the author, what is the main means of transportation between major Canadian cities in 1983? (cylindrical metal cars carrying about fifty passengers each and travelling through the air rather than on the ground)
- How do people get from one place to another within the cities, according to the author? (by means of handsome electric tricycles)
- In what important ways has government changed by 1983, according to the author? (The number of members of Parliament has been greatly reduced. The constitution has been changed. Taxes have been abolished. Government revenue comes from interest and from sums provided by the various municipalities for specific projects.)
- Use the To think about on page 303 of the student text. (If the whole world became accessible to almost all members of the public, the author seems to imply that there would be greater understanding, and international problems would disappear.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which relate ideas (comparison and contrast)
evaluate and judge ideas in terms of personal experience

- How would the students evaluate the author's prophecies? Did any of them come true? To what extent? (We do indeed travel much faster now than people did in 1883, but still not as fast as the author predicted, and not in the kinds of vehicles the author describes. The author was partly correct in predicting a reduction in the use of ships. However, passengers still travel by ship today—mainly as recreation, not because air travel isn't available.)
- Which of the author's predictions seem ironic to us today because they are so completely wrong? (The reference to clean wide streets seems ironic in view of present pollution problems. All the references to government seem ironic in view of the fact that the number of government employees seems to increase constantly rather than decrease. Government spending and taxation, similarly, seem to be constantly on the rise. The author's reference to a fixed amount constituting government revenue seems laughable when one considers today's inflation rate.)

A “People Washer” Egg/155 SPIL

Departure Points*Research*

- Some students may wish to prepare a chart contrasting the author’s “air-cars” with modern passenger aircraft. Possible chart headings might include: speed, flight patterns, altitude, design details, take-off and landing mechanisms.

Speaking/Listening

- Other students may wish to prepare a chart contrasting the author’s projected style of government with modern Canadian government. Possible chart headings might include: number of MPs, government efficiency, expenses, taxation, other sources of revenue. Have them present their findings to the class.

Writing

- Use the To do on page 303 of the student text.

Starting Points

This article describes a futuristic approach to body cleanliness. Write a few “health rules” such as the following on the board:

- Brush your teeth after every meal.
- Shampoo your hair frequently.
- Wash your face every morning and evening.
- Bathe frequently.

Ask the students how they feel about routine, personal care “chores.” Do they enjoy them? Do they find them boring? Would they like to have machines take over some of these tasks? Discuss the questions briefly. Some students may point out that people have electric toothbrushes to take over the task of brushing their teeth. Have the students read the introduction to the selection in the student text. As they read the article, have them note the nature and function of the “people washer” egg.

Talking Points

- What is the author’s attitude to the “people-washer” egg? (Very positive—no negative aspects are brought out at all.)
- Use the To think about on page 157 of the student text. Elicit ways in which the “people washer” egg is easier to operate than a dishwasher, clothes washer-drier, and tub-shower combination. (One does not need to wait for a tub to fill. No puddles are left on the floor. No steam is created. There is no ring around the tub, since the machine uses sound waves instead of soap.) Also, discuss the fact that the author probably mentioned the dishwasher, etc. to give us something with which to make a favorable comparison. These are appliances with which most of us have some familiarity and for which we feel great appreciation.
- Discuss advantages of the “people washer” egg. (It is simple to operate. Probably it wouldn’t take much space. It would be relaxing to use. It would free people from having to perform a task some consider boring.) Also, ask the students to consider possible disadvantages. (The machine might use a lot of electricity. If it does too thorough a job, it might cause dry skin. It might encourage people to be too lazy. It doesn’t seem to meet a need that is very crucial to human life.)

I'm Sorry Says the Machine/304 SPIR

Skill Points

Use with the section Learning to Develop Writing Formats–Process Paper (SPIL, p. 157)

Writing: Learning to Develop Writing Formats–Process Paper

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–process paper

- Assist the students as necessary in jotting down the process by which the “people washer” egg works.
- Point out the characteristics of a process paper:
 - tells *how* something happens, or *how to* do something
 - usually gives steps in sequential order
 - often uses signal words and phrases such as “first,” “two minutes later,” “gradually”
- Have the students look back at the story “Timmy Was Eight” on SPIL page 149, in order to note the process by which Timmy finally reached his bed.
- Use the Activity on SPIL page 157. Some of the students may wish to describe a process other than showering and washing their hair; for example:
 - washing a car or a bicycle
 - cleaning up their rooms

Departure Points

Speaking/Listening

- Have the students invent their own modern convenience machine and outline the steps showing how it works. They could orally present their invention to the class, complete with drawings or diagrams. Encourage the students to use a sense of humor in their inventions.

Viewing

- If possible, provide an opportunity for the students to see the film *Modern Times*, particularly the sequence in which Charlie Chaplin is “attacked” by convenience machines that have run amuck. Provide an opportunity to discuss the issue Chaplin raises. Is the film realistic?

Starting Points

With tongue in cheek, the poet considers the effects of mechanization and “talking machines” on modern life. If possible, bring to class and demonstrate a telephone answering machine or other “talking machine.” Invite the students to share their experiences—real or vicarious—with talking machines, such as cars containing microcomputers programmed to make sounds in the vocal range, talking robots, children’s toys programmed to speak, radios, TVs, intercom systems. You may wish to point out the distinction between machines that *transmit* or *record* human speech, and more recently developed machines that *synthesize* speech. As the students read the poem, have them try to determine the poet’s attitude towards talking machines.

Talking Points

- Is the poet optimistic or pessimistic about the effects of talking machines on our society? (She is pessimistic. Perhaps she is trying to warn us that such machines should not be misused, and also that we must be careful not to lose sight of human values and relationships.)
- In which stanza does the poet speak mainly about the possible effects of mechanization on family relationships? (the second stanza) In which stanza does she move out into the wider setting of the neighborhood? (the third stanza)
- What does the poet seem to be warning us about in the fourth stanza? (the effects of pollution on water, air, and plants)
- How far does she think the effects of mechanization and pollution might reach? (In the last stanza she implies they might reach far enough to disable the country, planet, and universe.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

appreciate, understand, and respond to connotative and denotative language

- What are some of the characteristics of machines, in the poet's mind? (They are impersonal. They break down. They are not able to cope with situations in the flexible and sympathetic way that human beings can. They cause pollution.)

- The poet seems to be saying that in some frightening way people are turning into machines. Invite the students to read aloud lines that convey this impression; for example:

"I'm sorry that sister is not in working order.

Please verify your brother and try him again.

I'm sorry that mother is out of service."

"Please verify your neighborhood and try it again."

"Thank you for waiting, that official you have reached is not reachable at this time."

- In what context have the students heard expressions such as "not in working order," "verify . . . and try . . . again," "out of service"? (These are expressions commonly used in recorded telephone-operator messages.) Why did the poet use telephone-operator expressions? (To her, they represent the impersonality, inflexibility, and lack of sympathy of machines in general.)

- Point out that the last two stanzas carry the idea a step further. Invite the students to read aloud lines in which the poet applies her telephone-operator expressions to pollution and eventual disaster; for example:

"I'm sorry that water is not in drinking order."

"I'm sorry that planet is out of service."

"Thank you for waiting, that universe has been dis-."

Departure Points

Drama

- Pairs of students may wish to role-play telephone conversations between human beings and recorded messages (or operators who use only stock phrases and speak like machines). Some of these conversations could be quite humorous.

Writing

- Suppose a person really did turn into a machine—or a machine turned into a person. Some students may wish to explore the possibilities in short stories or articles.

Research/Speaking/Listening

- What are the technicalities involved in synthesizing human speech in order to make a machine "talk"? Interested students may wish to find out and report back to the class.

Score Card: The Citizens/158 SPIL

Starting Points

In this selection short descriptions compare “traditional” human beings with possible “adaptations” and “substitutes” such as clones and robots. Display pictures of “beings” mentioned in the selection; for example:

- R2-D2 and C-3P0 from the movie *Star Wars*
- the Six-Million-Dollar Man and the Bionic Woman
- robots working in factories
- robot toys

Discuss the pictures briefly, having the students share their knowledge and opinions. Then have them read the introduction to the selection in the student text. As they read the selection, have them note the strengths and weaknesses of the various “beings” described.

Talking Points

- Use the To think about on page 158 of the student text. Discuss the students’ ideas about possible roles for “adapted” or “substitute” human beings in the future. (Opinions will vary.) Point out that the author of the score card may not have been completely serious. Also, many of the “beings” described may be a long way from really existing. Invite the students to share any information they have about the development of such engineered “beings.”

Departure Points

Research/Speaking/Listening

- Point out that the selection challenges our views of human life—its nature and purpose. It brings up important philosophical, religious, and political questions.
- Challenge each student to write down three important questions raised by the selection. These might include:
 - What is the purpose of work in our society?
 - Is the most efficient way of doing something always the best way?
 - What makes a human being uniquely human?
 - What values and moral guidelines would we like to see applied to the development of “beings” such as those described in the selection?
- If resource people are available, you might organize a panel discussion to consider some of the students’ questions. Appropriate resource people might include:
 - research scientists or science teachers
 - doctors and other medical personnel
 - members of the clergy
 - politicians
 - representatives of industry
 - sociologists

Writing

- Remind the students that several TV shows and movies have featured bionic people and other “beings” like those in the selection. Discuss the ones most familiar to the students. Some students may wish to try writing a short episode or dialogue on the subject suitable for a TV show or movie. Have them include at least one of the “beings” mentioned in the selection.

Invasion of the Metal Men/159 SPIL

Starting Points

This article details the growing importance of robots in our society. Ask the students if they have ever performed a task which involved physical but not mental effort. Have them tell about such tasks, encouraging them to talk about the fact that their minds were free to ponder issues, solve problems, make plans. Ask what their reaction might be if they had such a job after school and were told they were to be replaced by robots. Would they be sorry to lose the job? Why? Would the employer be better off using a robot instead of a real person? What would be some advantages and disadvantages of replacing a person with a robot? Have the students read the introduction to the selection in the student text. As they read the article, have them notice how and where the author says robots are taking over.

Talking Points

- What are the advantages of robot workers? (cheap, easily maintained, no time off, no mistakes, versatile)
- Use the To think about on page 160 of the student text. Elicit the fact that robots seem destined to replace people in many jobs because they are perceived as being cheaper, more efficient, and more reliable. Also, have the students list the types of occupations robots may have in the future. (secretary, waitress, salesperson, jockey, factory worker, skater, entertainer) Draw out the fact that people will probably need more education in an age of robots, since jobs for "real" people will be the ones that require more creativity, flexibility, and complex thinking processes.
- Elicit the students' reactions to the possibility of robots taking over the world. (Many may regard it as impossible. Some may point out that since robots run on electricity, they are extremely vulnerable to power blackouts and brownouts. Their activities may always be subject to instant human control, since it is relatively easy to pull an electrical plug or remove a battery. Also, takeover implies a mind—robots can do no more than their human programmers tell them to do.)
- Discuss possible reasons for people's fascination with robots. (Perhaps we are interested in them mainly because they are a novelty. Perhaps we regard them as an extension of ourselves. Perhaps we feel they will free us from boring and tiring work. Maybe we even enjoy feeling slightly afraid at the possibility of robots "taking control.")

Skill Points

Use with the section Learning to Develop Writing Formats—Feature Story (SPIL, p. 161)

Writing. Learning to Develop Writing Formats—Feature Story

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing—the feature story

- Guide the students in considering the characteristics of a feature story as opposed to a news report about a recent specific event. Use the notes given in the student text.
- Assist the students as necessary in skimming "Invasion of the Metal Men" to find examples of:
 - detailed background information
 - detailed description of the basics of the story
 - speculation about the outcome of events noted
- If necessary, point out that the first sentence of this article constitutes the lead. Assist the students in noting the details that develop it.
- Use the Activity on SPIL page 161. Make sure the students keep clear in their minds the difference between a news story (which reports a specific current event) and a feature story (which is a more detailed, in-depth report).

Junk in Orbit/305 SPIR



Departure Points

Writing

- Organize the students into groups. Inform them that they are to be an editorial team, attempting to establish a new periodical for people their age. Have each member of the group develop a feature story in a specific subject area that the magazine will cover, such as people, fashion, or movies. Have the “magazines” circulated and allow students to comment on the one they found most interesting.

Speaking/Listening

- Have the students work in groups to develop an imaginary robot. Have them think up a name for their robot and give a presentation in which they describe its capabilities. Encourage them to use imagination and humor.

Starting Points

This factual article details the growing problem of space debris. Display a large map of the solar system, if possible one that shows the orbital paths of some of the planets. Also, write the following terms on the board:

orbit
navigation satellite
space shuttle
communication satellite
astrophysicist
atmosphere

Have a volunteer explain the meaning of the word *orbit* with reference to planets in the solar system. Have volunteers explain as many of the other terms as possible. If necessary, provide some or all of the following definitions:

orbit An orbit is the path an object travels as it rotates about a parent body. The orbit is determined by the gravitational attraction between the bodies, as well as by their speed. The moon, for example, is in orbit around the earth.

navigation satellite An artificial satellite is a spacecraft that orbits a celestial body. Navigation satellites assist sailors and pilots in finding their positions during bad weather. A computer is used to determine the position of the moving ship or aircraft, based on the radio signal received by the satellite.

space shuttle A space shuttle is a vehicle that is powered into orbit by rockets. It returns to earth unpowered, gliding to a landing. A space shuttle is used to carry satellites into orbit, and also as a platform on which to conduct specialized experiments.

communication satellite This is a satellite that receives a signal from a transmitter and rebroadcasts it to the earth's surface.

Communication satellites make it possible to send signals—telephone calls, TV programs, radio messages—between distant regions of the earth.

astrophysicist An astrophysicist is a scientist trained in astronomy and several areas of physics. He or she studies the structure, origin, evolution, and eventual destruction of celestial bodies.

atmosphere The atmosphere is the region close to the earth's surface in which most human activities take place. The atmosphere is composed of a mixture of gases, of which nitrogen and oxygen are the most plentiful.

Have the students read the introduction to the selection in the text. As they read the article, have them reflect on the problem of space debris. Encourage them to use the marginal notes.

Talking Points

- What caused the disintegration of the Cosmos 1275 over northern Alaska? (a shard, or broken piece of metal)
- What was the result? (140 pieces of "junk" orbiting the earth)
- What is the Kessler Syndrome? (This term refers to the fact that junk in orbit tends to "rain down," or be pulled towards the earth by gravitation. Some objects are burned up by means of friction between themselves and the air, since they move at high speeds. Others remain to form part of the debris belt of which Kessler speaks.)
- Use the To think about on page 307 of the student text. (If space collisions continue, they will pose an increasing threat to human activity and equipment in space. For example, as Kessler says, large space platforms could be hit.) Although the article does not say so, you may also wish to mention that objects could fall to earth and cause damage.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain understanding of details which support main ideas

- Point out that some of the information in this article is given in point form. Have the students quickly reread the author's six points.
- Which of the points give statistics regarding space junk? (the first, second, and fourth)
- What is the main idea that the author is trying to convey in the list of points? (Have the students reread the paragraph preceding the list, and then state the author's main idea in their own words; for example: "The author's main idea is that space junk is an increasing problem, and something should be done about it.")

Departure Points

Speaking/Listening

- Use the To do on page 307 in the student text. Students may compare and contrast automobile pollution as an emerging problem in years past with space pollution as an emerging problem today.

Research

- Point out that the author stresses the need for corrective action, but says little about what form such action might take. Interested students might find out and report back to the class.

Twentieth-Century Artifacts Away Back in 1959/308 SPIR



Starting Points

In this set of illustrations and captions the author is making the point—in a humorous way—that archaeologists of the future may completely misinterpret our society and its customs. Display archaeological artifacts or pictures, such as the following:

- arrowheads made by native peoples
- ancient cooking pots and other household equipment
- ancient coins or seals

Ask the students how they think each might have been used and why they think as they do. Briefly discuss what an archaeologist does. If necessary, provide a definition of *archaeology*: the study of the life and customs of ancient peoples. Then ask, “What if we were the ‘ancient’ peoples? What would archaeologists conclude about us from examining the remains of our civilization?” Briefly discuss these questions, perhaps with specific reference to objects in the classroom. Then have the students read the introduction to the selection in the student text. As they read the selection, have them reflect further on how future archaeologists might interpret the artifacts of our society.

Talking Points

- Does Professor Glrb underestimate or overestimate our society’s level of sophistication? (He seems to underestimate it.) What example particularly brings this out? (Answers will vary. Perhaps the comment that natives actually believed tiny hammers caused headaches is the most blatant example.)
- To which artifacts does Professor Glrb assign religious meanings? (the parking meter and the barbecue) What kinds of offering does he say the natives made to their gods? (small metal pieces to the “roadside god” and animal sacrifices)
- Use the To think about on page 309 in the student text. (Probably Pierre Berton is trying to give us a new perspective on some of our customs—to help us see ourselves with an outsider’s eyes. He is also poking fun at archaeology, implying that some of its “findings” may be just as inaccurate as those of Professor Glrb.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

appreciate and understand elements of the author’s craft

- Ask the students to comment on Berton’s choice of “Glrb” as the professor’s name, noting that as a nonsense word, it tips the reader off as to the findings they might expect from him.
- Invite the students to tell which caption they found most amusing and why. (Answers will vary.)
- Have them compare Pierre Berton’s captions with serious archaeological explanations; for example:
 - “Two life-size sentinel statues seem to stand guard over the secret entranceway into the chamber thought to have been the Holy of Holies.”
 - “This painted ivory dog figure probably formed the handle of a whip.”
 - “The archaic people of what is now Ontario, dating from about 5000 B.C., appear to have had an amazing ability to work in copper.”
- What archaeological terms does Pierre Berton use? (terms such as “unearthed,” “dig,” “roadside god,” “fetish,” “natives”) How does this help to create humor? (There is an amusing contrast between the authentic-sounding language and the ridiculous ideas in Berton’s captions.)
- Point out that the kind of humor presented in this selection is *satire*: the use of irony or sarcasm to attack or make fun of a person, idea, or custom.

“I Was Here!”/162 SPIL

Departure Points

Writing

- Use the To do on page 309 in the student text.

Speaking/Listening

- Have a number of the students present their material generated above to the class.

Research

- Interested students might visit a museum of ancient history in order to examine real archaeological artifacts on display.

Reading

- Provide further opportunities for reading and listening to satirical pieces, either contributed by the students or collected by you. Discuss what each selection satirizes to give the students a firmer grasp on the concept.

Starting Points

This humorous selection—presumably written sometime in the future when cosmic tourism is common—deplores tasteless graffiti-writing, souvenir hunting, and littering by interplanetary tourists. Write on the board a few examples of graffiti, such as:

Kilroy was here.

Jeannette loves Paul.

Eat at Joe's.

Class of '85.

Elicit from the class the term *graffiti*, which refers to writings and drawings of this kind in public places. Ask the students where they might find examples of graffiti. How do they feel about the graffiti they see? Are they amused by it, or do they feel anger at the defacement of public property? Do they feel differently about graffiti carved into a national monument or other historic sights? Have them read the introduction to the selection in the student text. As they read the “open letter,” have them speculate on the possibility of graffiti writing and other tourist activity in outer space.

Talking Points

- What is the basis of the humor in this selection? (The author starts from real, tawdry examples of tourism at its worst on earth and extends it to the point of absurdity by placing it in space.)
- Use the To think about on SPIL page 164. Discuss reasons why people leave their “mark” on places they visit. (Perhaps it makes them feel important. Perhaps they find it amusing. In the case of writing graffiti, maybe they do it in an effort to communicate with others.)
- Elicit the tone of the “open letter.” (seemingly serious, but really “tongue-in-cheek”) Speculate with the students on the author’s purpose. (He probably intends to amuse us; may also want to point out how tasteless and destructive such activities are on earth, and issue a warning about the possible effects if they are carried out in space as well.)
- Have the students tell how greedy entrepreneurs in the selection cash in on people’s desire to leave their “mark.” (Some of them rent out hammers, chisels, and pneumatic drills so that tourists on Eros can carve their inscriptions. On Ceres, photographers rent out space suits for posing. They also use special processes to print permanent family photographs on mountainsides.)
- Use the Activity on SPIL page 164.

Skill Points

Use with the section Learning to Develop Writing Formats–Log (SPIL, p. 164)

Writing: Learning to Develop Writing Formats–Log

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing—the log

- Have the students read the log excerpt presented in the text. Note that the entries are made according to the time when each event occurred and that the times are very specific.
- Invite the students to imagine the log written in paragraph form (or you might write part of it on the board). Which method makes it easier to pull out information?
- Ask how the author of “I Was Here!” might have identified his log entries. (according to place and date—no need to be specific about time)
- Have the students rewrite “I Was Here!” as a log, using only the relevant details and made-up dates. Invite them to comment on the ease with which they can now select needed information from their completed log.
- Use the Activity on SPIL page 165.

Mother Goose in Space/166 SPIL

Departure Points

Writing/Speaking/Listening

- Remind the students of the following statements from the “open letter”:

“Without question tourism is wonderful, but everything should be in moderation.”

“The higher a civilization is, the more dust and refuse it produces.”

Debate the statements. How might the students enlarge on them with further explanation, examples, and so on? Have each student choose one of the statements and use it as the topic sentence for a paragraph.

Drama

- Have two students develop a scene in which one plays the part of a cosmic tourist, another the part of Stanislaw Lem. Have the “tourist” wax eloquent about photos and tawdry souvenirs brought back from a cosmic trip, while “Lem” responds in whatever way the student feels is appropriate.

Starting Points

Two nursery rhymes have been “updated” to the space age. Write the traditional form of “Little Bo-Peep” on the board:

Little Bo-Peep
Has lost her sheep,
And doesn't know where to find them.
Leave them alone,
And they'll come home,
Wagging their tails behind them.

Have the students read the “updated” version of this nursery rhyme and the one about Solomon Grundy in the student text. As they read, have them note what changes have been made.

Talking Points

- Discuss whether the students prefer the traditional or the updated versions of the nursery rhymes. (Opinions will vary.)
- What is the traditional version of Solomon Grundy? (If no student is able to quote it, appoint two or three volunteers to locate it and bring it to class.)

Departure Points

Writing/Speaking/Listening

- Invite the students to write their own “space-age” versions of traditional nursery rhymes. You might compose one as a class to get them started. Encourage students to share their updated nursery rhymes with younger brothers and sisters, and to report back to the class on the reactions they receive. Do the younger children prefer the traditional or the updated rhymes? Why?

To See the Rabbit/310 SPIR

Starting Points

The poem depicts an ordinary rabbit that is a zoo curiosity because it happens to be the last rabbit alive in England. Write the following list on the board:

- whooping crane
- peregrine falcon
- wood bison
- right whale
- eastern cougar

Tell the students that all of these are endangered species in Canada. Ask if they know of other animals on the endangered species list. What might cause a certain species to diminish so severely in number that it becomes “endangered”? (overhunting, disease, destruction of the natural habitat, pollution) Do the students know of any Canadian species that is extinct? (passenger pigeon) How would the students have felt if they had had an opportunity to see the last passenger pigeon on earth? Have the students read the introduction to the selection in the student text. As they read the poem, have them reflect on the moods the poet portrays.

Talking Points

- What is the setting of the poem? (England; an artificially lit barbed-wire enclosure)
- When does the event seem to be taking place? (sometime in the future)
- Why are the rabbit and the patch of grass the last ones on earth? (Poet doesn’t say, but implies overindustrialization, overurbanization.)

Skill Points

Comprehension
The key comprehension skill presented in this selection is as follows:

appreciate and understand elements of the author’s craft

- Use the To think about on page 311 in the student text. (The mood at the beginning seems to be one of excitement, curiosity, anticipation. Elicit that the poet creates this mood partly through repetition:
 We are going to see the rabbit.
 We are going to see the rabbit.
 Which rabbit, people say?
 Which rabbit, ask the children?
 Which rabbit?)
- The mood changes abruptly with the words “something has gone wrong”—near the end of the second stanza. Elicit from the students the reason for the change. (The rabbit has disappeared into the ground.) What is the people’s reaction? (They feel angry. They jostle each other and complain. They are disappointed.)
- What is the significance of having the rabbit disappear into the ground? (The rabbit has done what is natural to its kind—dig itself a warren. Its disappearance into the warren infuriates the people. This is ironic because they have come so far to see the last rabbit, yet they must see it on their terms, not as nature made it. Herein possibly lies the true explanation for why this is the last rabbit.)
- Ask the students whose feelings are portrayed in the last five lines. (the rabbit’s) How does the rabbit feel? (sad, resigned, hopeless) Why? (The rabbit knows it’s only a matter of time before people find him. Although the poet doesn’t say so, we gather that the rabbit does not enjoy the fame connected with being the only one left in all of England.)

The End/167 SPIL

Departure Points

Speaking/Listening

• Some students may wish to interview naturalists, conservationists, or other knowledgeable individuals with regard to what is being done to protect endangered species. Students might also ask what the average concerned Canadian could do to help. Have the students report to the class on what they learn.

Writing

• Ask the students how they would feel if they happened to discover a living member of a species thought to be extinct; for example:

- a passenger pigeon
- a dodo
- an auk

Where might they find such a creature? How would they feel? What would they do? Invite them to write the story of their experience.

Viewing

• Display pictures of endangered creatures, and have the students write a poem about any one of them, focussing on some natural ability of the creature (its ability to fly, build secluded nests, camouflage itself).

Starting Points

This short story describes the gradual changes that take place in a city left uninhabited as the result of a disaster. Ask if any of the students have ever seen a "ghost town." What might cause all the people to leave a previously inhabited town? What are some of the characteristics of a ghost town? Have the students read the introduction to the selection in the student text. As they read the story, have them speculate on what might have caused the city to become uninhabited. Also, have them notice how nature gradually reclaims the city and surrounding area.

Talking Points

- Use the To think about on page 170 of the student text. Speculate with the students on what might have happened prior to the story. (Perhaps it was a nuclear bomb blast. Or, since the animal and plant life seems to have survived intact, perhaps it was a highly sophisticated form of warfare that destroyed only human life. Perhaps it was a terrible disease.)
- Discuss the appropriateness of the title. (It seems to fit well from the standpoint that there is no more human life and activity. On the other hand, it may be regarded as somewhat ironic, since the story is really talking about new beginnings from the standpoint of nature.) Invite the students to suggest alternate titles. (Examples might include: "Ghost City 2009," "Back to the Garden," "Nature Bats Last.")
- Have the students share their feelings about the way the story ends. (Reactions will vary. Perhaps some will feel happy to see nature and its beauties taking over. Perhaps some will feel that the persistence of the highway in remaining visible represents a triumph of human civilization, however feeble.)
- Have the students also speculate on the author's feelings about the process described. (Perhaps she feels it is beautiful in many ways. Maybe she is trying to tell us that modern North American civilization has had many negative effects on the landscape. Having it go back to the natural state might be preferable.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- gain literal and inferential comprehension of sequence
- evaluate and judge ideas in terms of personal experience

- Recall with the students the question posed at the beginning of the selection, encouraging them to cite examples of the way nature takes over, given time (e.g. grass growing through sidewalk cracks, tree roots buckling pavement).
- Have them note that the selection has two settings: "the City" and "outside the city."
- Have the students skim the part of the selection that deals with the city. Have them note the sequence of events that occurs, pointing out that, as the changes become more gradual, the author's time frame lengthens (i.e. she begins by talking about July, then about the various seasons, then "a couple of years," then "after a few years," then "after ten years," "twenty years.")
- Have them do the same with the part that deals with "outside the city," noting that the sequence of events follows types of animals, crops, and vegetation, rather than years. Lead the students to see that the probable reason for the difference in sequence between city and country is due to the fact that changes in the country were more gradual and are more startlingly described in terms of its animal and vegetable life than in terms of time.
- Have them reflect on the sequence they have just examined to see if it is believable in terms of the reclamation of nature that they have seen in their own environment.

Departure Points

Writing/Speaking

- Use the Activity on SPIL page 170. Encourage the students to use their imaginations in describing the possible reactions of an alien visiting the deserted city twenty years hence.

Writing

- Suppose horses could talk. Some students might rewrite parts of the story from the viewpoint of one of the "working quarter horses" mentioned by the author. Perhaps the horse, from its viewpoint, could fill in background details about the disaster that caused the city to become uninhabited.

What Can We Make to Replace a Man/170 SPIL

The Beginning/312 SPIR



Starting Points

In this poem machines have been freed from human direction and feel somehow “at a loss.” What is freedom? Discuss this question briefly with the students. You might jot down several of the students’ definitions on the board. Then tell them that the selection they are about to read may provide new insights into the question. Have them read the poem.

Talking Points

- What situation is described in the poem? (The human beings have disappeared, the machines have taken on some human characteristics, and they are discussing their new-found freedom.)
- Discuss whether or not the machines are happy with their freedom. (They are ambivalent. Maybe they miss the feeling of purpose and usefulness that arose from having someone to work for, someone to feed. Also, they seem lonely and anxious, as evidenced by the fact that they “huddle together” and “clank their metal knobs against each other for comfort.”)
- Discuss what point the poet might be making in the last line. Why does dawn “precisely” come? (Maybe the poet is saying that, even though human beings have disappeared from the scene, nature is still there. The laws of nature are still operating, since the dawn occurs at an exact, predictable time.)

Departure Points

Speaking/Listening

- Continue the discussion on the meaning of true freedom. Some students might look up the word *freedom* in several dictionaries and share the definitions with the class. Encourage the students to develop their own personalized definitions. What does freedom mean to them? A collection of the students’ “Freedom is...” statements might be tape-recorded as an oral free-verse poem and shared with other classes in the school.

Starting Points

In this selection the author describes the resumption of life by survivors of a nuclear holocaust. Ironically, civilization appears to be established along exactly the same patterns as the one that has been destroyed. Have the students tell about any experiences they have had with being isolated or cut off from civilization. Perhaps some students have done wilderness camping, or participated in long mountain-climbing expeditions. Ask them how they felt. What did they miss most about civilization? Did they find themselves thinking in new ways? How did they relate to other people with whom they shared the experience?

Have the students read the introduction to the selection in the student text. Encourage them to use the marginal notes in order to reflect on how the woman and her son redeveloped a civilization for themselves.

Talking Points

- What activities take up most of the woman's time? (finding food; gathering wood to keep the fire going) What basic human needs is she preoccupied with? (physiological needs—the bodily needs of herself and her son)
- How does the woman attempt to deal with her own emotional and spiritual needs? (At first she keeps thinking about her husband and looking forward to his return. She holds and speaks to the baby in order to comfort herself emotionally. At first she recalls what she has learned about God and tries to pray.)
- What is the Change mentioned in the story? (The author doesn't spell this out clearly. Probably it is a nuclear bomb blast that destroyed most human life on earth.)
- Why is the death of the fire such a disaster? (The woman and her son do not have an effective way of lighting it again. Without fire they cannot cook their food. As a result they become ill. They also suffer from the cold during the winter.)
- How does the boy regard the fire he has brought back from the burning forest? (He thinks of it as a living thing. Because of its power and its importance to them, it represents God in a tangible way. Previously, the boy had been unable to understand when his mother talked about the idea of God.)
- Use the To think about on page 322 in the student text. (The author implies that the woman and her son are like primitive people. They are concerned mainly with bodily needs—warmth, food, shelter. They do not seem to have much spiritual capacity with which to grasp the idea of an unseen God. They relate best to things they can perceive through their physical senses.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain understanding of details which lead to characterization

- Have the students skim the selection to determine the following.
What kind of background might the woman have had? What kind of life did she live before the Change? How did she feel about her husband? How do conditions of life after the Change affect her? What characteristics seem to become weaker? What characteristics seem to become stronger? How does her relationship with her son change during the course of the story?
- What characteristics might the boy have inherited from his parents? Why does he mature so fast in some respects? Why does he find it hard to understand his mother's teaching about God? Is the boy's emotional development stunted by the harsh conditions of life? How does his relationship with his mother change during the course of the story?
- Have the students use questions such as these to guide them in writing character sketches of *either* mother or son. Have some students present their character sketches orally and discuss.

Departure Points

Writing

- Use the To do on page 322 of the student text.

Reading

- Some students may wish to explore the concept of what happens when people are cut off from civilization. You might suggest that they compare the ideas in this story with those in books such as *Robinson Crusoe* by Daniel Defoe, *Lord of the Flies* by William Golding, and *The Admirable Crichton* by J.M. Barrie.

Art

- Have the students paint a scene from this selection.

Dating in the Next Decade/323 SPIR

Starting Points

This article describes a sociologist's prediction that romance in the 1990s will be governed by computer profiles. Ask the students if they have ever had a crush on someone or thought they were in love, only to find that they didn't really like the person once they got to know him or her. Ask how they would feel if the guesswork were taken out of relationships and it was possible to obtain a computer profile on someone you were attracted to. Suggest that they read the article to find out how a Canadian sociologist foresees the use of such profiles.

Talking Points

- Would you like to have a computer profile of a person you are attracted to? Why or why not? (Answers will vary, but students should realize that the initial fun and excitement of discovery and the "emotional thunder and lightning" would be lacking.)
- Use the To think about on page 325 of the student text. (Davids doesn't appear to have considered human nature, which would probably still persist in being attracted to the wrong person, at least some of the time.)
- The article states that "there's nothing traditional about his [Davids'] forecasts . . ." However, Davids does adhere to at least one traditional aspect of male/female relationships. What is it? (The onus is surprisingly still on the male to initiate the relationship—why wouldn't a girl at a party ask for a boy's code number? Why wouldn't the handsome creature be "asked to state her [his] views"?)
- What do today's current trends tell you? Will romantic love "practically disappear"? (Answers will vary, but students will likely disagree with this assertion.)

Departure Points

Speaking/Listening

- Have the students talk to a couple from their parents' generation. What was their favorite song when they were "going together"? Did they consider it was "their" song? Have the students share their findings, including as many of the song lyrics as possible.
- Bring in some old recordings or "nostalgia" records and provide the opportunity for students to listen to love songs from other decades.

Writing

- Have the students write a 1990s "love" song or poem in which the writer speaks to the object of his affection about the appealing aspects of his computer profile.

Perspective/326 SPIR

Starting Points

The poet portrays the insignificance of one individual, or even of our whole earth, in comparison with the vastness of the universe. Write an "address" like the following on the board:

Maria Tandouri
4864 Kamloops Street
Vancouver, B.C.
V5R 1X5
Canada
North America
Earth
Solar System
Milky Way Galaxy
Universe

Briefly discuss what is meant by the terms *solar system*, *Milky Way Galaxy*, and *universe*. Ask the students how they feel when they think of the vastness of the universe. Have them compare their feelings with those implied by the student poet who wrote "Perspective."

Talking Points

- How does the poem compare in style to the address above? (It starts from the specific and expands to the most general, the difference being that it returns cogently to the specific with the words "We are not/But a/dot.")
- Why did the poet call his poem "Perspective"? (Human beings are usually filled with a sense of their own importance; the poet is cutting them down to size.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

appreciate and understand elements of the author's craft
determine the author's purpose in terms of language choice

- Have the students note the progression of the poem from small to huge. Then have them note the way it begins with the man "standing tall" among his friends—they "all know him." From there, his existence becomes less and less significant as the poem progresses.
- Have the students comment on the use of words like "handful," "faceless," leading them to see that such words help to diminish the importance of the man in the first line.
- Have them look for further examples of effective language throughout the poem. (e.g., "meagre," "one of thousands," "spin about endlessly," "caught," repetition of "minor," "tail end," "one arm," contrast of "miniscule" and "vast void," contrast of "universe" and "dot")

Departure Points

Speaking/Listening

- Invite interested students to find or perhaps even compose pieces of music that express their feelings with regard to the vastness of the universe. For example, someone might bring to class a recording of the theme from the movie *2001: A Space Odyssey*. Have the students share their music with the class and discuss the impression it makes on them.

Research

- If there is an observatory or planetarium in or near your community, arrange to have the students visit it.

Writing

- Have the students compose poems in which human beings are seen in a contrasting perspective, e.g., as a large frog in a small pond.

VOCABULARY STRATEGIES/SPIR

Continue to use exercises modelled on those presented in previous chapters to provide students with further practice in vocabulary strategies. Following the word list for this chapter two exercises provide practice in predicting and paraphrasing from context.

from "The Choice"

- accolade (context)

from "The Dominion in 1983"

- flange (restatement)
- prosperous (context)
- constitutes (context)

from "Junk in Orbit"

- flotsam (context)

from "Twentieth-Century Artifacts"

- vicissitudes (context)
- effigy (context)
- propitiated (context)
- fortified (context)

from "The Beginning"

- etched (context)
- palpitating (context)
- imperceptibly (context/structural analysis)
- pliant (association-pliable)
- imparted (context)
- involuntary (restatement)
- incompatible (context)
- bespeaks (context)

Have the students read each of the following sentences. Have them note the underlined word and the three choices below each sentence. Their task is to decide which of the words would be most likely to come next in the sentence.

1. We roared an accolade to our

- a. surprise.
- b. dog.
- c. overlord.

2. Regular offerings by the natives of small metal pieces propitiated the

- a. deity.
- b. machine.
- c. collapse.

3. As though compelled by something beyond his own decision, the boy made an involuntary

- a. kite.
- b. mistake.
- c. movement.

4. She would sleep without dreaming of the human shadows which she had long ago heard were etched

- a. to the wall.
- b. on stone.
- c. in the town.

5. At the end of ten years the Government possessed a capital of one billion dollars, and the interest of this constitutes

- a. your personal income.
- b. our present revenue.
- c. our past deficits.

6. She taught him what she had learned here-then, gradually and imperceptibly, he

- a. slew the animals.
- b. learned to write.
- c. began to teach her.

Have the students read each sentence, decide which of the choices means just about the same as the underlined word, and circle its letter.

1. Young people won't be wasting their time courting partners who are incompatible.
 - a. not able to get along together
 - b. self-centred
 - c. unable to earn sufficient income
2. People were prosperous and willing enough to have contributed double the amount of money.
 - a. over-stimulated
 - b. well-off
 - c. open-minded
3. The moving layer of space garbage whose flotsam can lead to disastrous collisions in orbit had claimed its most significant victim.
 - a. worthless thing
 - b. large size
 - c. many layers
4. These people loved to work with their hands and—in spite of their many vicissitudes—enjoyed a zest for sparkling refreshment.
 - a. visiting relatives
 - b. vicious attitudes
 - c. unpredictable changes
5. The theory that they were used for animal sacrifices is fortified by discovery of heavily charred animal meat in the near vicinity.
 - a. denied
 - b. strengthened
 - c. marred
6. The effigy of this roadside god appeared at regular intervals along thoroughfares of the day.
 - a. likeness
 - b. chariot
 - c. efforts

LEARNING TO REVISE/SPIL

Understanding how to edit/171

- Organizing paragraphs provides an excellent opportunity for the students to play with their writing and understand how much their writing can be improved by careful editing.
- Provide examples of paragraphs using spatial order and those using the anecdote (newspaper columns abound with these).
- Help the students to see the advantage of each organizational form, noting that the anecdotal form is frequently used to make a point, the spatial to give the reader the perspective the author desires.
- Using one of your sample paragraphs, rewrite it three times so that it is organized in each of the following ways:
 - anecdotal
 - spatial
 - chronological
 - order of importance

Discuss the examples, leading the students to see that information lends itself to various modes of organization, the best one being the one that is most appropriate to the author's purpose.

- Have the students continue with the activities on page 172 of SPIL. The anecdotal writing, especially, lends itself to working in pairs so that students can get ideas flowing through discussion.

Understanding how to craft effective sentences/173

- Write the following sentences on the board:

The space program will benefit from the most modern equipment. It will employ a larger staff.

Robots make many people nervous. The new machinery of the Industrial Revolution inspired fear.

Watching the development of new technology is exciting. It is frightening.

Modern society is often considered too impersonal, too fast-paced, too money-conscious. I feel this is true.

People are always on the lookout for new gadgets. Notice the crowds around those who sell such things at fairs.

The archaeologist persisted in her dig until she found the artifacts she had believed the area contained. Much new information was learned about the natives.

New products are being developed all the time. Products already in existence are being taken off the market because they are unwanted.

I like modern conveniences. Many of them do consume too much energy.

- Have the students read the sentences. Add the following words to each pair of sentences respectively:

in addition, also

likewise, similarly

although, however, but, on the other hand

in short, on the whole

for example, for instance

as a result, consequently

meanwhile, in the meantime

I admit that, while it is true that

- Note that the addition of the above words helps the sentences flow more smoothly. Tell the students that these are transition words. Their purpose is to provide a bridge between ideas.
- Provide more board examples if necessary.
- Allow time for the students to work through the text material.
- Have them note transition words and expressions in their reading.

SUMMARY/SPIL

- The SPIL Summary (page 177) provides a brief recap of the major language tasks and writing models which the students have encountered throughout the chapter. It then presents ideas for publication of student writing and extension of the skills that have been acquired.
- Have the students read the section beginning "In this chapter you have" and have them summarize orally what they have explored and learned.
- Under the section beginning "Will you," discuss the possibilities for carrying out the three suggestions. The news-sheet activity could be done by a group of students, each responsible for different aspects of the paper and different stories.
- The section beginning "Could you" provides opportunities for the students to extend their skills across subject boundaries. Encourage them to write their feature stories about historical figures in a lively manner, and to look for details about them which will make their feature stories interesting—just as a reporter would do with a live subject.

CULMINATING THE THEME/SPIR

- Encourage the students to start a science fiction club in your school. Students from other classes might be invited to join. Some activities for such a club would include:
 - short prepared readings from favorite works of science fiction by established authors
 - readings of student-written science fiction
 - exchange and sale of used science fiction magazines
 - sharing of news about science fiction conferences, new science fiction books, biographical information about favorite science fiction writers
 - preparation of displays for your school or local library
 - publication of a science fiction newsletter
 - correspondence with science fiction clubs in other communities
- Guide the students as necessary in establishing their club. If possible, enlist the assistance of resource people, such as science teachers (who are often avid science fiction fans), librarians, and any science fiction writers who live in or near your community.

EVALUATING THE THEME/SPIR

- The Summary Activity (SPIR, page 327) provides an opportunity for the students to go further afield in the subject area of this chapter. Their sentences telling why they made each selection should help them focus on how it relates to the basic theme. By having their chapters "reviewed," the students will learn whether or not they have been successful in finding material of interest to their own age group.

Captured in Ink: Captured from Time

OVERVIEW

To study the development of our language and literature—and encounter traditional literature from other cultures that have influenced our own—is to learn to know ourselves in a new way. In this theme students will study outstanding literature from the distant past, through to the more recent past, to the present. They will be impressed with the permanence of the written word, and with the fact that authors through the centuries have concerned themselves with the great human themes of love, adventure, war, relationships, death, horror, detection...and humor.

The theme begins with several selections relating young people and literature—an excerpt from Margaret Laurence's *A Bird in the House*, SPIL page 180; a Jamaican-Canadian selection titled "Mangos and Enchanted Forests," SPIR page 330; and Charles Dickens's amusing commentary on "The Joys of Reading," SPIR page 334. Students have an opportunity to study a Greek myth, "An Adventure in Flight," SPIR page 337, and then to note how an artist and a modern poet treat this traditional tale in a painting and in the poem "Musée des Beaux Arts," SPIR page 341. In "Aerial Bombardment," which follows, they can observe a student-written poem based on the one by Auden and on Picasso's *Guernica*. Two other traditional stories from varied cultures, SPIR pages 344 and 347, serve as starting points for the writing of modern narratives by the students. An Ojibwa love song, "In the Moon of Strawberries," SPIR page 348, introduces the concept of literature that comes to us through oral tradition. The traditional Inuit chant "That Woman beneath the Sea," SPIR page 349, prepares the students to read an excerpt from another underwater adventure—that of the ancient Anglo-Saxon hero Beowulf, SPIL page 184. Tracing our language from the Old English to the Middle English period, the students note the directness and strong narrative quality of the

representative ballad "The Twa Corbies," SPIL page 185. Continuing to follow the development of the language into the Modern English period, the students encounter the Spenserian love sonnet "One Day I Wrote Her Name," SPIL page 186; an excerpt from *Romeo and Juliet*, SPIL page 187; the wistful poem "To Daffodils," SPIL page 188; and newspaper publisher Joseph Addison's editorial "The Purpose of *The Spectator*," SPIL page 189. Students' appreciation of romantic love as a theme in literature is heightened through a consideration of the classic love sonnet "How Do I Love Thee?" SPIL page 191. Mary Shelley's account of her creation of the Frankenstein monster, SPIR page 350, introduces the horror tale genre. Sir Charles G.D. Roberts's "The Young Ravens That Call upon Him," SPIL page 193, introduces the short story genre. A modern ballad, "The Wreck of the *Edmund Fitzgerald*," SPIL page 200, provides an interesting comparison with "The Twa Corbies" and with narrative storytelling. The universal human themes of family relationships and war are dealt with in two modern poems—"The Drawer" and "The Son," SPIR pages 355 and 356. The students' natural interest in clues, puzzles, and detection is stimulated by an excerpt from the first detective novel, *The Moonstone*, SPIR page 357. As students work at editing their own writing, they can enjoy Pierre Berton's amusing dialogue "Shakespeare Revises a Play," SPIL page 202. Bringing them back to where they began in Chapter 1 with themselves as starting points, a contemporary student is interviewed about her writing, SPIL page 205. An excerpt from her book, *Journey through a Shadow*, appears on page 367 of SPIR. A student-written poem about a blind boy delighting in the experience of reading, SPIR page 372, ends the theme.

Objectives

- writing a sonnet
- writing a short story
- writing a ballad
- developing a piece of writing to final draft and edit phase
- using editing techniques—revising a short story by focussing on conflict
- using sentence-combining techniques—composing cumulative sentences

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - nonfiction:
 - from *The Spectator*, No. 10 p. 189
 - Tell Them They Have to Read p. 205
 - poetry:
 - One Day I Wrote Her Name p. 186
 - The Twa Corbies p. 185
 - To Daffodils p. 188
 - How Do I Love Thee? p. 191
 - The Wreck of the *Edmund Fitzgerald* p. 200
 - plays:
 - from *Romeo and Juliet* p. 187
 - Shakespeare Revises a Play p. 202
 - fiction:
 - from *A Bird in the House* p. 180
 - from *Beowulf* p. 184
 - The Young Ravens That Call upon Him p. 193
- developing writing skills
 - prewriting:
 - jotting questions
 - writing similes
 - brainstorming story ideas
 - jotting a story in point form
 - proposing a plot outline
 - writing:
 - identifying and understanding characteristics of:
 - the sonnet p. 192, **p. 265**
 - the short story p. 198, **p. 270**
 - the ballad **p. 271**
 - revising:
 - sharing editorial suggestions p. 209
 - revising written material p. 208, **p. 284**
 - crafting cumulative sentences p. 209, **p. 284**

Products

Speaking/Listening

- listening to recordings **p. 259**
- reading poetry aloud **p. 260**
- presenting a newspaper's aims orally **p. 263**

- listening to a news editor **p. 263**
- sharing ballads orally **p. 271**
- interviewing p. 207
- listening to an author **p. 278**
- presenting a dramatic monologue **p. 277**

Writing

- writing a ballad p. 201
- writing a story ending **p. 249**
- developing figurative poems **p. 262**
- writing a dialogue **p. 265**
- writing for publishing purposes **p. 265**
- writing a poem from a model **p. 265**
- writing a poem about a famous couple **p. 265**
- writing a love poem **p. 265**
- writing a short story p. 198, **p. 270**
- writing up an interview p. 207

Drama

- dramatizing a selection **p. 277**

Reading

- reading text-related fiction **p. 249**
- reading Middle English ballads **p. 260**
- reading poetry by Spenser **p. 261**
- reading a Shakespearean play **p. 262**
- reading "carpe diem" poems **p. 262**
- reading poetry by the Brownings **p. 266**
- reading theme-related stories **p. 270**
- reading a play in story form **p. 277**
- reading a spoof of a play **p. 277**

Art

- preparing a time line p. 184, **p. 259**
- illustrating a story **p. 249**

Research

- researching poets' lives **p. 266**

Viewing

- viewing catalogue photos **p. 249**
- seeing a play **p. 262**
- viewing television interviews **p. 278**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Captured in Ink: Captured from Time

Focus:

literature through the ages

Topics:

- reading
- writing
- love
- horror
- mystery
- war
- humor
- relationships

SPIR

Objectives

- appreciate and understand elements of the author's craft
- appreciate and respond to simple figurative language
- appreciate, understand, and respond to picturesque language
- gain understanding of details which lead to characterization
- gain understanding of details which establish setting
- evaluate and judge ideas in terms of personal experience
- locate specific information by reading to determine author's point of view

Experiences

- relating ideas to be explored in the selections to personal experience or personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - from *Between Sea and Sky* p. 330
 - from *Great Expectations* p. 334
 - An Adventure in Flight p. 337
 - A Dream of the Sphinx p. 344
 - How Solar Eclipses Began p. 347
 - from *The Moonstone* p. 357
 - from *Journey through a Shadow* p. 367
 - poetry:
 - Musée des Beaux Arts p. 341
 - Aerial Bombardment p. 343
 - In the Moon of Strawberries p. 348
 - That Woman beneath the Sea p. 349
 - The Drawer p. 355
 - The Son p. 356
 - The Blind Boy p. 372
 - nonfiction:
 - The Making of Frankenstein p. 350
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- additional reading on the theme p. 245

Products

Speaking/Listening

- making oral presentations p. 250
- listening to recordings p. 256
- reading native literature p. 256
- presenting a monologue p. 257
- discussing films p. 268
- presenting poems orally p. 273
- describing detective stories p. 275
- presenting a story p. 275

Writing

- preparing a book list p. 333
- writing short stories p. 255, p. 347
- writing a short story p. 339
- writing a story beginning p. 354
- writing a descriptive paragraph p. 273, p. 354, p. 356
- writing a scene p. 371
- writing a critique p. 366
- writing a detective story p. 275
- writing a free verse poem p. 280

Reading

- reading excerpted novels p. 250, p. 252, p. 268, p. 275, p. 280
- reading theme-related novels p. 252
- reading mythology p. 253
- reading poetry p. 254, p. 280
- reading modern literature p. 255
- reading native songs and chants p. 256
- decoding a letter p. 336
- comparing selections p. 366

Drama

- dramatizing a myth p. 253
- re-enacting poem events p. 257
- dramatizing a student's story p. 268
- dramatizing an excerpt p. 280

Art

- preparing illustrations p. 254
- making collections p. 273
- creating free-form sculpture p. 273

Research

- researching war poems p. 273
- researching fictional detectives p. 275

Viewing

- viewing relevant films p. 252, p. 268
- viewing paintings p. 254
- viewing collections p. 273
- viewing situation comedies p. 280

OBJECTIVES/SPIL

Objectives	The students will be asked to:
Learning to Develop Writing Formats	<ul style="list-style-type: none">• notice the characteristics of a sonnet• write a love poem based on an assigned or self-chosen starting point• write a short story• choose one piece of writing to carry through to final draft and edit phase
Learning to Revise	<ul style="list-style-type: none">• understand and apply the principles of editing<ul style="list-style-type: none">–revising a short story focussing on conflict• understand how to craft effective sentences<ul style="list-style-type: none">–cumulative sentences

INTRODUCING THE THEME/SPIL

Using SPIL, page 178
(speaking/listening/writing/reading)

Discuss the quotations. Which ones give advice and information that the students might apply directly to their own writing? (the ones by Gwen Pharis Ringwood, Pearl Buck, and Margaret Atwood) Which of these quotations do the students find most meaningful and helpful, and why? (Encourage individuals to share their reactions.) Which quotation speaks of the importance of literature? (the one by Major-General James Wolfe) If the students are familiar with the lives and writings of any of the quoted authors, you may wish to discuss them at greater length.

OBJECTIVES/SPIR

Main Objective	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none"> • appreciate and understand elements of the author's craft • appreciate and respond to simple figurative language • appreciate, understand, and respond to picturesque language

Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none"> • gain understanding of details which lead to characterization • gain understanding of details which establish setting
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas in terms of personal experience
Study Skills	<ul style="list-style-type: none"> • locate specific information by reading to determine author's point of view

INTRODUCING THE THEME/SPIR

Using SPIR, page 329 (speaking/listening/reading)

Have the students read the introduction to the theme on page 329. Discuss the chapter title, "Captured in Ink: Captured from Time." What does it mean to "capture" something in ink? Why do people want to capture information, ideas, and experiences in ink? How would our society be different if we had no written language, no way of capturing anything in ink? Tell the students they will be focussing their attention in this chapter on the importance of written language and literature. Through the "magic of ink," they will be able to share the lives and thoughts of people who lived long ago and far away—as well as those closer to home and to our own time. Discuss ways in which life in other times and settings might be revealed in literature as quite different from life in our community today. Also, discuss ways in which it might be similar. Point out that certain basic human concerns, such as love, growing up, death, and fear, can be found in the literature of almost all societies and cultures. Basic human concerns such as these constitute great literary themes that authors have explored over and over again in a seemingly infinite variety of ways. Encourage the students to watch for such themes in the selections they will be reading.

Discuss the quotations on page 329. Draw the students' attention to the quotes from the vernacular, making the point that such quotes have come into being because we consider the printed word so important.

EXTENSION ACTIVITY

Remind the students that several of the quotations give advice and information that can be useful to young writers. Have the students write brief paragraphs telling what they learned about the writing process from one or more of the quotations. Encourage the students to state how they will put their learning into practice in future writing assignments. For example, a student might write:

Sometimes I have some pretty weird ideas about what to write in a story or poem. But then I stop myself and say, "People will think I'm strange if I write that." Maybe what I need is more confidence in myself and my own ideas. Margaret Atwood says a lot of young writers lack confidence. I'm going to try to be more confident in expressing what I really think. Maybe some of my weird ideas are good after all.

You may wish to read this paragraph or a similar one to the students as a starting point. Allow time for the students to discuss the material on page 179 of their text, noting that responses to each question will vary from author to author. Use the Activity that follows the discussion questions.

ONGOING ACTIVITIES FOR THE THEME

1. Introduce the word *genre* to the students. Explain that, in literature, it refers to a particular form, type, or style, such as:

- myth
- legend
- epic poem
- ballad
- sonnet
- tragedy (play)
- free verse poem
- Gothic horror story
- detective story
- short story

Write the names of some or all of these genres on the board. As you progress through the chapter, have groups of three or four students choose genres to research. For example, a group choosing the Gothic horror story might find out when this genre emerged, how it developed, who some of the major authors of the genre are, and so on. Make each group responsible for reporting to the class on what they learn, and for providing examples of the genre for other students to read. Have the students stay alert to other literary terminology and its meaning throughout the chapter. Encourage them to use the new vocabulary words wherever appropriate in speech and writing.

2. Find out if there are professional authors living in or near your community. Consider inviting one or more to speak to the class. Encourage students to read some of the author's work before the visit, and to think of questions they would like to ask.

3. Point out that not all literature has been written down. Stories, ballads, and chants have been passed on orally from generation to generation. This has happened particularly in cultures without a formal system of writing, but today it is still happening in our culture. Challenge interested students to "capture in ink" some of this oral literature; for example, traditional sea shanties sung by local fishermen; counting rhymes, skipping rhymes, finger plays, and other oral literature passed on by young children; unwritten but familiar local legends and traditions.

4. Invite the students to make a poeTREE. They might take several dead branches—or make a tree—to set up in the classroom as a unique display for materials relating to the study of poetry in this theme. Photographs of poets—perhaps with brief student-written biographies—could be taped to the branches of the tree. Also, favorite poems or quotations could be displayed, along with poetry written by the students themselves.

5. Have as many as possible of the following titles available for your students to read as an extension activity.

Bibliography:

Charlesworth, Roberta A. and Dennis Lee, eds. *An Anthology of Verse*. Oxford University Press, 1964.

*Colombo, John Robert, ed. *The Poets of Canada*. Hurtig Publishers Ltd., 1978.

Friedman, Albert B., ed. *The Viking Book of Folk Ballads of the English-speaking World*. The Viking Press, 1956.

Henry, O. *The Best Short Stories of O. Henry*. Bennett A. Cerf and Van H. Cartmell, eds. Modern Library, 1945.

A selection of the best by one of the acknowledged masters of the short story genre.

*Knister, Raymond, ed. *Canadian Short Stories*. Books for Libraries Press, 1928.

An anthology of Canadian short stories including selections by Stephen Leacock, Charles G. D. Roberts, and Mazo de la Roche.

*Leacock, Stephen. *The Best of Leacock*. J. B. Priestly, ed. McClelland and Stewart, 1969.

Selections by Canada's unique national humorist.

*Montgomery, L.M. *Anne of Avonlea*. McGraw-Hill Ryerson, Ltd., 1909.

The sequel to *Anne of Green Gables*, this book recounts Anne's adventures to the age of eighteen.

Poe, Edgar Allan. *The Complete Tales and Poems*. The Modern Library, 1938.

Shakespeare, William. *The Complete Works*. W. J. Craig, ed. Oxford University Press, 1943.

Shaw, George Bernard. *The Bodley Head Bernard Shaw*. Max Reinhardt, The Bodley Head, 1970.

A collection of plays by one of the best-known dramatists of the English-speaking world.

*Smith, A.J.M., ed. *The Book of Canadian Poetry*, 3rd edition. Gage Publishing Ltd., 1957.

Twain, Mark. *The Adventures of Huckleberry Finn*. Raintree Publishers, 1980.

The classic story of a young boy and his

adventures in the Deep South of the United States.

Untermeyer, Louis, ed. *A Treasury of Great Poems, English and American*. Simon & Schuster, 1964.

*Walker, Alan, ed. *The Treasury of Great Canadian Humour*. McGraw-Hill Ryerson, 1974.

The first substantial anthology of Canadian comic writing represents 26 authors who are among the best and best-known in the world.

Wintle, Justin and Emma Fisher. *The Pied Pipers*. Paddington Press, 1975.

Readable interviews with 23 influential authors of children's literature, including Rumer Godden, Madeleine L'Engle, Roald Dahl, and Judy Blume.

*Canadian Titles

INTEGRATING THE COMPONENTS:
A SUGGESTED FLOW

Starting Points in Language/F

Opening Spread
(raising questions about the writing process)

1. from *A Bird in the House*
(young author inspired by ancient work of literature)

10. from *Beowulf*
(traditional Anglo-Saxon; courageous young hero's battle with sea demon—representative of Old English period)

The Twa Corbies
(traditional ballad of the two ravens and the “new slain knight”—representative of Middle English period)

One Day I Wrote Her Name
(Spenserian love sonnet of late 1500s—representative of Modern English period)

Starting Points in Reading/F

Introduction to Chapter Theme
(permanence of literature and influence of great writers on those who follow)

2. Mangos and Enchanted Forests
(Jamaican teen-ager for whom reading opens up new worlds)

3. The Joys of Reading
(ambitious young person eager to unlock and share the secrets of reading)

4. An Adventure in Flight
(traditional Greek myth of Daedalus and Icarus)

5. Musée des Beaux Arts
(the story of Icarus as related to paintings by the Old Masters)

6. Aerial Bombardment
(a student-written poem based on Picasso's *Guernica* and Auden's “Musée des Beaux Arts”)

7. A Dream of the Sphinx (Egyptian)/ How Solar Eclipses Began (southeast African)
(two traditional tales upon which to base modern narrative poems or stories)

8. In the Moon of Strawberries
(traditional Ojibwa love song)

9. That Woman beneath the Sea
(traditional Inuit chant about hunter and “mother of seals”)

Starting Points in Language/F

from *Romeo and Juliet*
(excerpt from Shakespeare's tragedy,
1595-1596—representative of Modern English period)

To Daffodils
(Robert Herrick on the shortness of life, early
1600s—representative of Modern English period)

The Purpose of *The Spectator*
(Addison's essay on his newspaper and its aims,
1711—representative of Modern English period)

How Do I Love Thee?
(Elizabeth Barrett Browning's classic love sonnet,
1800s)

12. The Young Ravens That Call upon Him
(wildlife short story, circa 1900)

13. The Wreck of the *Edmund Fitzgerald*
(a modern ballad)

16. Shakespeare Revises a Play
(humorous and imaginative dialogue on the subject of
revision)

17. Tell Them They Have to Read!
(interview with student author, Jaylene Butchart)

20. Learning to Revise

21. Summary

Starting Points in Reading/F

11. The Making of Frankenstein
(the horror genre is represented by the true tale of
the monster's creation)

14. The Drawer/ The Son
(two modern poems about war and family
relationships)

15. from *The Moonstone*
(complex set of clues constitutes a false
accusation—excerpt from the first detective novel,
1868)

18. Journey through a Shadow
(a first meeting between two shy adolescents,
described by a teen-aged author)

19. The Blind Boy
(a blind student's joy in reading)

22. Summary Activity

from *A Bird in the House*/180 SPIL

Starting Points

This selection portrays the early efforts of a young author, who makes up for her lack of first-hand experience by drawing on Biblical literature as a source. Write the following “rule for young writers” on the board:

“Write about what you know best.”

Then, refer the students to the quotation from Gwen Pharis Ringwood in SPIL, page 179. You may wish to write part of it on the board:

“At the time of my first playwriting, young writers were nearly always admonished to write about what they knew. This is good sense, but I would add that young writers must also gamble on writing what they feel, sense, magically glimpse.”

Briefly discuss the two opposing viewpoints. What are the advantages of writing about what you know? What might be some disadvantages? Why do some young writers like to write about the exotic, the far-fetched, the unknown? Have the students read the introduction to the selection in their texts. As they read the excerpt, have them notice Vanessa’s sources of ideas and information.

Talking Points

- What do you notice about the way Vanessa uses the Bible compared with the way her grandmother likely uses it? (For Vanessa, it is a source of story ideas, whereas her grandmother probably uses it solely for spiritual improvement. Make the point that almost everything can be grist for the writer’s mill, provided he or she is aware of its possibilities.)
- What does Vanessa mean when she says she read the Bible in the same way as she read Eaton’s Catalogue or Kipling? (She didn’t discriminate in her reading material. She was probably a voracious reader and read things simply because they were there.)
- How well did Vanessa adhere to the rule, “Write about what you know best”? (Not at all, nor was she troubled by her ignorance of her story subjects. Note that it is possible to have some knowledge of places one has never visited through film, television, reading—enough to provide a story setting in some instances.)
- Would you call Vanessa an imaginative person? (Answers will vary, but she probably would be considered so—her use of the Bible is imaginative, as are the embellishments she gives to her characters.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain literal and inferential comprehension of details, which support main ideas which lead to characterization

- Have the students skim the selection to see what kind of person Vanessa is and what kind of background she comes from. Have them support their opinions with details from the selection.
- Have them note the main idea of the second paragraph. How do the following two paragraphs develop the idea of the story Vanessa was “setting down”?
- How does Vanessa’s response to her aunt’s question further develop the main idea? Note that it is related to the main idea in that Vanessa describes how and why she abandoned the story in favor of her current effort.
- Point out that the entire selection, which describes Vanessa’s actual idea sources, ends with her response to her aunt who has asked where she gets her ideas from. Her answer, “Oh, here and there” is possibly truer than she realizes.
- Use the Activity on page 183 of the student text, encouraging the students to summarize the main idea of each book in their list. You might allow time for some students to present brief oral descriptions of a book from their list.

Departure Points

Reading

- If possible, provide one or more copies of *A Bird in the House* by Margaret Laurence for the students to read.

Art

- Students who are particularly interested in Vanessa’s stories “The Silver Sphinx” and “The Pillars of the Nation” may wish to prepare illustrations like the ones the young author herself might have drawn in her scribbler.

Writing

- Have the students compose possible endings for either of Vanessa’s stories.

Viewing

- Provide a catalogue for the students to peruse (store catalogues or any of the clothing ads that are included in newspapers). Have them examine the clothing, expression, and surroundings of one of the models and write a brief sketch giving imaginary details about the model’s personality and life.

Mangos and Enchanted Forests/330 SPIR

□ □

Starting Points

The selection describes a teen-ager's love of books and reading. Mention two or three of the students' favorite books whose stories take place in faraway countries. Discuss with the students in what ways the books make them feel they are "really there"—in Spain, India, or wherever. What kinds of things do the students learn about other countries from such stories? After brief discussion, have the students read the introduction to the selection in the student textbook. As they read the excerpt, have them notice what literature meant to Angie as a teen-ager and speculate on how it prepared her for adult life in "faraway countries."

Talking Points

- Have the students read any of the books Angie read? If so, ask volunteers to briefly describe them.
- Why had Angie never seen tropical trees mentioned in story books? (It seems the books she read were all from faraway countries such as Britain and Spain.) Do the students know of any story books set in Jamaica or other islands of the West Indies? (Depending on the students' background and interests, have them locate such titles.)
- What was Mammy's opinion of Angie's constant reading? (Mammy didn't understand how Angie could spend hours alone, reading by the stream. Mammy didn't like Angie to read when she should have been sleeping. Nevertheless, Mammy was proud of Angie's reading, as evidenced by her remark to Teacher Gumersind.)
- Use the To think about on page 333 of the student textbook. (The last paragraph tells us that young Angie would one day visit many of the places described in the books she read. However, she would find that the impressions the books gave her were not entirely accurate.) Have the students speculate on how Angie might have found the world of reality different from the world of books.

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follows:

gain understanding of details which establish setting

evaluate and judge ideas in terms of personal experience

- Point out that several settings are mentioned in the selection: Angie's home in Jamaica; the varied settings of the many books she read; Angie's home in Toronto.
- Invite the students to skim the selection for details about Jamaica and Angie's home there. Have them make brief notes of these details. You may wish to tell the students that the excerpt is taken from a novel called *Between Sea and Sky*. How is this title effective in evoking the Caribbean island setting of Jamaica?
- Use the To do on page 333 of the student text. Encourage the students to list and evaluate the books they read, as Angie did in the excerpt.

Departure Points

- Reading*
- Students may wish to read some of the books mentioned in the selection, or the novel *Between Sea and Sky*, from which this excerpt is taken.
- Speaking/Listening*
- Have any of the students moved to your community from Jamaica or another "faraway" country? If so, they may wish to prepare short talks in which they share their experiences and impressions.

The Joys of Reading/334 SPIR



Starting Points

In this selection from *Great Expectations*, the boy, Pip, is enthusiastic about learning to read and write, but discovers that his adult friend, Joe, can do neither. Propose situations such as the following to the students.

You are in a restaurant and want to order a meal from the menu. However, you are unable to read. What do you do?

You meet someone you would like to see again. The person tells you his or her telephone number, expecting you to write it down. However, you are unable to read and write numbers. What do you do?

Discuss the situations briefly. Students may even wish to role-play what might happen. Would the nonreader pretend to be able to read? How might he or she try to handle the situation without revealing ignorance?

Have the students read the introduction to the selection in the student textbook. As they read the excerpt, have them note Pip's ambition. Also, have them assess Joe's ability to read.

Talking Points

- In Dickens' novel *Great Expectations*, Pip is an ambitious boy who wants to become a "gentleman." How does he reveal his ambition in this excerpt? (He is working hard at teaching himself to read, write, and do arithmetic. He also plans to teach Joe.)
- What clues tell us that Joe cannot read? (He seems to be able only to pick out the first two letters of his name—J and O. When the Prayer Book is held upside down, he is not aware of it. He doesn't know how to spell Gargery, his own last name.)
- Use the To think about on page 336 of the student textbook. Elicit the fact that poor people in Dickens' time sometimes couldn't read and write because they couldn't afford to go to school. Also, society did not put much pressure on them to learn. Often they could carry out their work and daily lives fairly well without knowing how to read and write. Discuss the fact that society is much different today. It is much harder now to cope with life as a nonreader—especially in the city. Yet there are still people who cannot read. Elicit possible reasons, which might include: teaching methods inappropriate to the individual; lack of interest and motivation; extreme isolation or poverty preventing a person from going to school.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

appreciate and understand elements of the author's craft

- Discuss how the author uses language to create humor. Invite volunteers to read aloud sentences and phrases that they found particularly humorous; for example:

"I fell among those thieves, the nine figures."

"I contrived in an hour or two to print and smear this epistle."

"There was no indispensable necessity for my communicating with Joe by letter, inasmuch as he sat beside me."

- Point out that much of the humor is found in the actual conversation between Pip and Joe. Have two students read this conversation aloud, taking their parts in turn. Encourage the students to put expression into their reading and to try to convey the flavor and humor of the dialogue.
- Use the To do on page 336 of the student text. The letter may be translated as follows:

My dear Joe, I hope you are quite well. I hope I shall soon be able for to teach you, Joe, and then we sure will be so glad. And when I'm apprenticed to you, Joe, what larks. And believe me, in affection,
Pip



Departure Points

Reading

• Have a copy of *Great Expectations* available, and encourage students to read the whole novel or excerpts from it. Students might also read from other Dickens novels about growing up; for example, *Oliver Twist* and *David Copperfield*.

Viewing

• The film *The Pride of Jesse Ketchum*, starring Johnny Cash, is a sensitive and realistic portrayal of adult illiteracy in modern society. If the opportunity exists, you might arrange for the class to see this film.

Note: This selection marks the beginning of a mini-unit in which students have an opportunity to see how writing can be based in form and content on the work of others. The unit ends with the presentation of two short myths or legends, “A Dream of the Sphinx” and “How Solar Eclipses Began,” which are not to be studied in detail but which should provide a starting point for discussion and writing. It would be beneficial to have a display of art books, posters, or copies of prints for the students to look at, particularly those of the Old Masters.

Starting Points

In this classic retelling of a traditional Greek myth, Daedalus and his son Icarus fly like birds by means of wings fashioned from feathers, string, and wax. Icarus, however, soars too close to the sun; the wax melts, and the boy drowns in the sea. Write the word *plot* on the board. Have the students define the word in terms of a story or narrative poem. (The plot is “what happens.” It is the main story, plan, or scheme in a piece of narrative writing.) Ask the students where authors get their ideas for plots. (personal experiences, current events, jokes and stories told by others, fantasy, dreams) Tell the students that authors draw on all of these sources—singly or in combination—as they develop plots for stories and narrative poems. Another very important source of plot ideas is the body of traditional literature that has come down to us from the distant past. For example, the movie *Camelot* is based on the legends of King Arthur, written around 1000 A.D. The story for the movie *The Ten Commandments* comes from a much older source—the Old Testament of the Bible. Even the song “The Unicorn”—of Irish Rovers fame—owes a certain debt to the Old Testament story of Noah and the Ark.

Invite the students to give further examples if they can. Then point out that a rich source of plot ideas for modern authors is Greek mythology. The musical comedy *My Fair Lady*, for example, is based on the traditional Greek myth of Pygmalion. Tell the students that they will be reading another Greek myth that has inspired a number of writers. Have them read the introduction in the student textbook. As they read the myth, have them think about what made the characters act as they did. Also, have them consider how the plot might be used for a modern story or poem.

Talking Points

- Elicit the fact that Daedalus and Icarus were father and son. Daedalus must have been clever at building and making things, since he built a labyrinth for King Minos.
- Have the students tell why Daedalus made wings for himself and Icarus. (The main reason was that Daedalus had been imprisoned in a tower and wanted to escape. He may also have been curious about whether he would actually be able to fly.)
- Elicit the materials Daedalus used. (feathers, string, wax) Students might comment on the practicality of such materials. What other materials might Daedalus have used?
- Ask the students what warning Icarus received from his father. (He was to keep near his father and not fly near the sun.) In reality, the air becomes colder the higher one goes. Does it matter that this story is based on a false premise? (It shouldn't—the author can use poetic licence since the point he is making is not a scientific one.)
- Discuss Icarus's motivation for disobeying his father. (He may have been proud. He may have wanted to feel independent of his father. He probably enjoyed the challenge of flying higher and higher.) Have the students tell what the result was. (The heat of the sun softened the wax. Icarus's wings came off, and he fell into the sea and drowned.) What does this say about human nature? (Answers will vary, but stress the natural curiosity of humans.)
- Discuss Daedalus's feelings. (He was sad. He was sorry he had ever made the wings. He wanted to leave a memorial of his son, so he named the land Icaria.) Also, ask what Daedalus did after this unfortunate occurrence. (He went to Sicily, built a temple to the god Apollo, and made an offering of his wings.)

Departure Points

Drama

- Divide the class into three or four groups. Allow each group ten minutes to prepare an impromptu presentation of the story of Daedalus and Icarus. Tell the groups that their presentation may be quite fantastic and unrealistic, since the story itself is far from believable. For example, two students could act as "wings" for each of the main characters; a group of students could be the ocean, which "opens up" and swallows Icarus when he falls. After ten minutes of preparation (or longer, if you wish), have the groups give their presentations.

Reading

- Have translations of Greek mythology available for the students to enjoy.

Musée des Beaux Arts/341 SPIR

Starting Points

The poet remarks on how paintings by the Old Masters—quite realistically, in his view—depict the callousness of the world in general towards an individual who is experiencing a disaster. Write the title on the board. Have a volunteer translate it: Museum of Fine Art. Invite the students to briefly share their experiences in visiting art museums and galleries. If many of the students have not had this privilege, you might provide some art books for examination. Have the students look at Breughel's painting *Icarus*, which is reproduced in the student textbook. Then have them read the introduction to the selection. As they read the poem, the students should notice how Auden relates his theory of the world's callousness regarding suffering to the works of the Old Masters.

Talking Points

- Use the To think about on page 340 of the student text. Invite the students to evaluate Auden's theory. Are people really as selfish and callous as he suggests? Encourage the students to give examples. People walking past an individual who has fainted on a city sidewalk would be an example of lack of concern. Neighbors rushing in to save a child in a burning house would be an example of unselfish caring.
- Invite the students to share the pictures created in their minds by the first stanza. According to the students' interests and background, you might discuss the subject of martyrs and martyrdom—dying or suffering for the sake of one's beliefs.
- Discuss with the students why Breughel might have found the story of Icarus an inspiration. (its vivid images, its strong plot, its terrible morality that exacts so dear a price for human frailty)

Departure Points*Art*

- Some students may wish to do their own paintings, depicting the images the poem creates in their minds. Such paintings may be either in the spirit of the Old Masters, or modern interpretations of the poet's ideas.

Reading

- Provide books containing Auden's poetry so that interested students may read and become more familiar with his style.

Viewing

- Encourage the students to watch for other paintings that have been inspired by traditional literature; for example: Leonardo da Vinci's *Virgin and Child with St. Anne*—inspired by the Gospels of the New Testament; Michelangelo's *The Creation of Adam*—inspired by the Genesis account in the Old Testament; twelfth century Japanese scrolls of the *Story of Ben Dainagon*; Titian's *Venus and the Lute Player*—inspired by Roman mythology. If possible, display some of these paintings in the classroom and allow time for the students to discuss the aspects of the literary source that moved the artist.

Aerial Bombardment/343 SPIR

Starting Points

This Canadian student-written poem has a double basis: the form is based on “Musée des Beaux Arts,” and the content is based on Picasso’s painting, *Guernica*. Have the students look at the reproduction of Picasso’s painting in their textbooks. What feelings does it evoke? What kind of poem might it inspire? Have the students listen while you read what a sixteen-year-old student wrote after looking at the painting.

Talking Points

- Discuss the contrasting ideas expressed in the two stanzas. Do the students agree that such is the case? (The first stanza describes the immediacy of old-style trench warfare; the second stanza describes the impersonal aspect of aerial warfare.)
- What is the difference between the kind of impersonality and indifference described in Auden’s poem and that described in Lang’s poem? (Auden’s indifference is to an accidental event; Lang’s is to intentional slaughter.)
- What point do you think Lang is trying to make? Is she successful? (Indifference can be a far more destructive thing than it appears in Auden’s poem, since it isn’t just a question of turning away from disaster, but of causing it.)
- Use the To think about on page 343 of the student text. (Answers will vary.)

Departure Points

Viewing

- Have the students each select a painting to be the basis of a poem written in the same style as Auden’s and Lang’s. You may need to work with some students in a group, examining one or two paintings and suggesting possible contrasting ideas for each stanza. It may also be useful to have some students work in pairs as they write.

Writing

- After the students have read “A Dream of the Sphinx” and “How Solar Eclipses Began,” briefly discuss which they liked best and why. Perhaps some students will decide that they liked “An Adventure in Flight” best of the traditional tales in the textbook. Brainstorm plot ideas arising from the various stories. You may wish to make brief notes on the board. Encourage the students to modernize and change the plots in any way they wish. When the students are ready, have them write their own stories or poems, using the traditional tales as starting points.

Reading

- Encourage the students to read other modern pieces of writing based on older sources; for example: the narrative poem “The Legend of Qu’Appelle Valley” by Mohawk poet E. Pauline Johnson—based on native and French Canadian tradition; the narrative poems “Noah” and “Psalm 23” by British Columbia poet Roy Daniells—based on Biblical passages; the song “Don Quixote” by songwriter and performer Gordon Lightfoot—based on *The Adventures of Don Quixote* by Miguel de Cervantes (1605); the novels *The Crystal Cave*, *The Hollow Hills*, *The Last Enchantment* by British author Mary Stewart—based

In the Moon of Strawberries/348 SPIR

on the legends of King Arthur. The students will probably also enjoy a humorous look at literary classics in *The Classics Reclassified*, and *Twisted Tales from Shakespeare* by Richard Armour (McGraw-Hill Paperbacks).

Speaking/Listening

- English comedian Stanley Holloway produced recordings of retellings of British history such as "With 'er 'ead Tucked Underneath 'er Arm" and "The Battle of 'astings." If you can obtain them, the students will probably enjoy listening to them and discussing how they relate to the original event. Students might also be familiar with Wayne and Shuster's comedy routines based on historical events and might try writing their own.

Starting Points

This Ojibwa song uses strong, simple metaphors and similes to express a universal human theme—romantic love. Have the students close their eyes and imagine themselves in a forest. They are in Canada, but it is long ago—before European settlers chopped down trees and built log houses. Only the native people and the wild birds and animals live in the forest. Tell the students that the song they are about to read may first have been sung in such a setting. We do not know exactly when the song was composed, but it belongs to the oral tradition of the Ojibwa people, who originally inhabited the forested area north of Lake Superior. Have the students read the introduction to the selection in the textbook. Have them listen and note the theme as you read the song.

Talking Points

- What is the theme of the song? (the poet's delight in his or her love)
- To whom does the author address the song? (to the person he or she is in love with)
- What does the poet mean by "red streams of my veins"? (Blood; the poet uses a simile to compare veins carrying blood with stream beds carrying water in the forest.)
- Does the song contain a metaphor? (The poet compares his heart to a person who "sings" and is "dancing.")
- What emotion words would you use to describe the poet's feelings? (longing, joy, exultation)

Departure Points

Reading

- Encourage the students to read other traditional songs and chants of Canada's native people. A good source is *Songs of the Dream People*, edited by James Houston, which contains a representative coast to coast selection of material.

Speaking/Listening

- If any of the students come from native Canadian backgrounds, they may be invited to share written or oral literature of their people.

That Woman beneath the Sea/349 SPIR

Starting Points

In this traditional Inuit poem, a hunter states his plan to visit the powerful goddess of the sea and convince her to stop hiding the seals so that his hungry people can hunt them for food. Briefly discuss the fact that the Inuit of the Far North have traditionally depended upon hunting to feed themselves. What creatures of the sea have they traditionally hunted? (walrus, whale, seal, fish of various kinds) What happened when they couldn't find food? (They moved on to new hunting areas. Sometimes they starved to death.) Point out that one of the main concerns of Inuit culture has always been that of finding food. The Inuit developed many taboos, traditions, and stories connected with hunting. The poem the students are about to read reflects the Inuit belief that a supernatural "mother of seals" lived beneath the sea. It was she who sent the seals to the hunters—or withheld them if she chose to do so. Have the students read the introduction to the selection in the student textbook. As you read the poem, have them listen to see what the seal hunter is planning to do.

Talking Points

- What are the hunters in the dance house probably doing? (They are probably doing some kind of dance to make the seals come back.)
- What does the poet think of their efforts? (He thinks they are in vain.)
- Use the To think about on page 349 in the student text. Elicit the probable characteristics of the poet. (courageous, imaginative, possibly boastful)

Departure Points

Research

- Guide the students in investigating the Inuit tradition about Sedna, the mother of seals. She was supposed to be a supernatural being who lived under the sea. Usually the shaman, or medicine man, would be the one designated to go and visit her if the people lacked seals and were becoming hungry. The shaman's journey was fraught with many dangers, such as undersea avalanches, sea monsters, and poisonous water creatures. Sedna, who lived in an underwater castle, was hard-hearted and cruel. However, the shaman, through his courage and clever speech, was usually able to persuade Sedna to send the seals back up to the holes in the ice, where the Inuit hunters awaited them.

Drama

- Some students may wish to prepare an imaginative re-enactment of the traditional story of the shaman's visit to "That Woman beneath the Sea." Point out that such a re-enactment need not be realistic. It can be almost dreamlike in quality. Speaking parts might even be given to seals, sea monsters, and poisonous underwater creatures who try to block the shaman's way.

Speaking/Listening

- Some students may prepare and present short monologues indicating what the shaman says *after* his visit to the woman under the sea. How does he feel? How does he expect his people to react to his heroic deed?

from *Beowulf*/184 SPIL

Note: This selection marks the beginning of a mini-unit intended to offer students a glimpse or telescopic view at themes and language development from our earliest examples of the written tradition. Each selection should not be studied in detail, other than to make sure students understand the meaning. You may focus on one or two as your students' interest dictates. If you wish, you may spend some time focussing on the work of one author. What is being attempted is to give the students the "flavor" of the language and traditions that influence current literature. Provide a table with the sign, "Our Literary Roots," on which to display other examples of famous writers whose work is part of our literary heritage. You might select examples of the work of two or three authors in each century. If possible, acquire recordings of literary works and provide time for the students to listen as a class and discuss what they have heard.

Starting Points

The excerpt from *Beowulf* tells how the brave young hero defeats an underwater enemy—the wicked "she-wolf of the deep." Write the following terms and dates on the board:

- Old English—before 1066 A.D.
- Middle English—1066 to 1492
- Modern English—after 1492

Tell the students that English as a language has gone through many changes over the years. The form called Old English, or Anglo-Saxon, was a Germanic language. Some writings in this language still exist. However, Old English is so different from Modern English that only people who have studied it can read it well. Have the students find the selection in their textbooks and look at—not read—the two versions of it. What do they notice about the original Old English version? (a number of accents over the letters; most words unrecognizable except for a few, such as *on*, *and*, *him*, *sword*) Have them read the introduction. As they read the selection, have them notice what happens when Beowulf fights with the water demon. Also, have them watch for similarities between this excerpt and the Inuit chant "That Woman beneath the Sea."

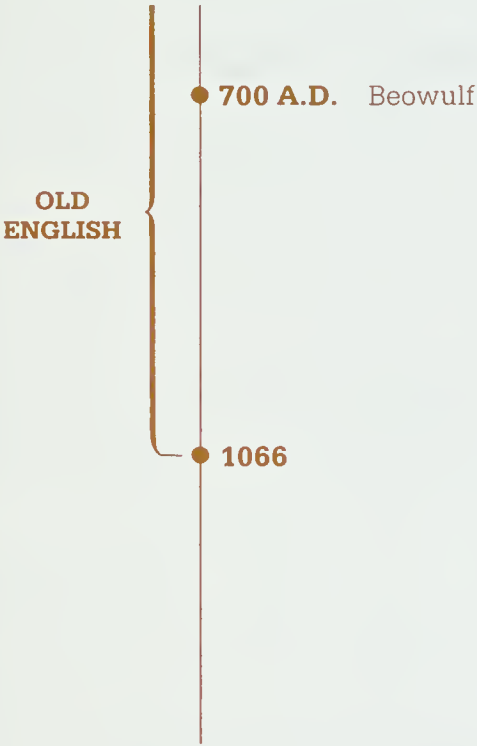
Talking Points

- In this poem and in "The Woman beneath the Sea," does water represent safety and comfort or menace and danger? (It is a symbol of menace and as such was a major image through much classical literature. Such common images helped prepare the reader for the kind of action the tale teller would present.)
- Discuss the emotions experienced by Beowulf. (bravery, fierceness, determination not to give up, anger, desire to be a hero, exultation in his deed)
- Why was Beowulf "hopeless of life"? (He thought the monster would kill him.)
- Have the students describe the weapon with which Beowulf finally triumphed. (It was an old sword that had been used by giant warriors. It was sharp and beautifully made. Point out that a special weapon has figured in the exploits of many heroes through the centuries, e.g., Lancelot and Excalibur in the Arthurian legends, and Luke Skywalker and his Light Sabre. Encourage the students to suggest others.)

The Twa Corbies/185 SPIL

Departure Points

- Art
- Use the Activity on page 184 of SPIL. Have the students place *Beowulf* on their time lines at 700 A.D. Also, have them mark the Old English period up to 1066. Their time lines might resemble the following:



- If the students are interested in other examples of Old English literature after discussing *Beowulf*, you might guide them in looking up and placing on their time lines writings such as "Caedmon's Hymn"—about 680 A.D. and *The Anglo-Saxon Chronicle*—begun about 890 A.D.
- As an extension of the Activity, students could research and place on their time lines significant historical events from each period—for example, the Norman Conquest, the Renaissance, the Industrial Revolution. This will give their time lines an historical as well as a literary perspective.

Speaking/Listening

- There are Caedmon recordings of Old English available. If possible, allow the students to hear some to obtain a sense of the rhythm and majesty of the language.

Starting Points

This ballad of the 1400s tells of two ravens and their rather gruesome plans to feed on the body of a "new slain knight." Write the date 1066 on the board. If possible, have a volunteer explain the significance of this date in English history. (It marks the arrival of William the Conqueror from Normandy.) The Norman conquerors were French in their language and customs, but Scandinavian in background since their ancestors were Northmen who had settled in France. Thus, the Normans brought both French and Scandinavian influences to bear upon the existing Anglo-Saxon culture and language. Though changes in language are gradual and hard to pinpoint, the year 1066 is often regarded as the beginning of the Middle English period. Remind the students of the outline you wrote on the board in introducing the excerpt from *Beowulf*:

- Old English—before 1066
- Middle English—1066 to 1492
- Modern English—after 1492

Have them read the introduction to "The Twa Corbies" in the student textbook. As they read the ballad, have them notice the typical Middle English words. Challenge the students—with the help of the vocabulary notes—to follow the "story."

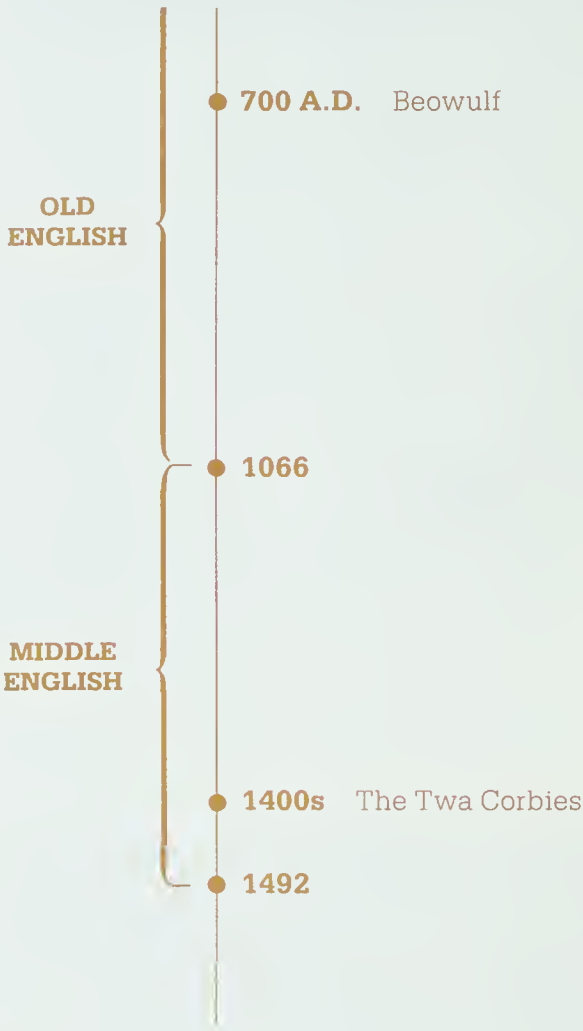
Talking Points

- Invite a volunteer to tell the “story” of the ballad in his or her own words. (Two ravens are discussing the prospect of feeding on a slain knight who is lying behind an old dike. They will pick out his eyes and use his hair to thatch their nest. People are mourning for the knight. But once his bones are bare, nobody will know where he has gone.)
- Why do the ravens feel they will be able to feast in peace? (Nobody knows about the knight’s death except for his hawk, hound, and lady fair. All three of these are otherwise occupied. The hound is hunting; the hawk has gone to fetch a wildfowl; the lady now has another love.)
- What picture is created by the last stanza? (While relatives and friends mourn for the knight, his bones lie picked clean and bleached white behind the old dike, where the wind blows through them.)
- Encourage the students to share emotional responses to the poem. (Perhaps they feel disgust at the gruesome thought of the ravens feeding on the knight; perhaps melancholy at the fate of the knight; perhaps wistfulness; perhaps even amusement at the callousness of the ravens and the irony of the situation.)

Departure Points

Art

- Have the students add “The Twa Corbies” and the Middle English period to their time lines. Their lines might now resemble:



Reading

- If the students are interested in other examples of Middle English ballads, you might guide them in looking up and reading such ballads as:
“The Three Ravens” (similar to “The Twa Corbies”)
“Lord Randal”
“Get Up and Bar the Door”
They might place these ballads on their time lines.

Speaking/Listening

- If a student is willing to volunteer to read the poem aloud, provide assistance with the pronunciation and allow time for rehearsal before it is presented to the class.

One Day I Wrote Her Name/186 SPIL

Starting Points

This selection, representing the late 1500s, was written by a leading poet of the Elizabethan period. Write the dates 1485 - 1603 on the board, explaining that this period is usually referred to as the 16th century. Write Renaissance, William Caxton, 1492, and Reformation on the board, and ask students to tell what they know about each. Use the information to establish the fact that this period was one of increased learning, dissemination of books, exploration, and religious change. Once this has been established write the names of Sir Walter Raleigh, Shakespeare, Spenser, and Christopher Marlowe on the board and establish that these are all well-known writers working at that time and against that background. Invite the students to name any deeds done by the above or works written by them. Have them follow along carefully as you read "One Day I Wrote Her Name."

Talking Points

- How does the woman in the poem feel about the fact that her name is washed away each time the poet writes it? Does she expect to be remembered after her lifetime? (She feels the man is vain in expecting her name to live on. She is realistic.)
- Why does the poet feel that the memory of his beloved will indeed live on? Does it? What gives her memory life today, even though we do not know her name? (He feels his poem will make her and their love immortal-as it has.)
- Compare this poem with *Beowulf*. How much closer is it to modern English? What words look strange to our eyes? Why? (The poem is readable by us whereas *Beowulf* isn't. Sometimes "y" replaces "i", although inconsistently.)

Departure Points

- Art*
- Have the students add this poem and others of its era they know to their time lines.
- Reading*
- Obtain some books containing Spenser's poetry and make them available for the students. It will help them become familiar with the Spenserian sonnet.

from *Romeo and Juliet*/187 SPIL

To Daffodils/188 SPIL

Starting Points

This excerpt presents a portion of the famed balcony scene. If you have two willing students, have them read it as the rest listen.

Talking Points

- What sort of message do you suppose Juliet is planning to send to Romeo at nine o'clock the next day? Why does she say "'tis twenty years till then"? (It is possibly a message about when they will next meet and about her feelings. It seems like a long time because she longs to be in touch with him again.)
- Juliet pictures Romeo as a bird. What images do her words create in your mind? Describe one of them. (Answers will vary.)
- Is the language easier to read than in Spenser's poem? (Yes, the spelling is closer to our own.)

Departure Points

Art

- Have the students add *Romeo and Juliet* to their time lines.

Reading

- Have a copy of *Romeo and Juliet* available for interested students to read.

Viewing

- If it is possible to see a performance of the play, interested students might be encouraged to do so. They might discuss how the language affected them.

Starting Points

This seventeenth-century poem, written by one of a group known as the "carpe diem" poets who espoused the philosophy of living for the moment, compares the brevity of human life to the brief life of a daffodil. Ask the students what they would compare life to—do they think of it as long or short? Tell them the poem they are about to read is representative of a group of seventeenth-century poets who wrote about the shortness of life. Have them read to find out what comparisons the poet makes.

Talking Points

- What is the mood of the poem? (sad, melancholy)
- To what natural objects and events does the poet compare human life? (daffodils, summer rain, dew)
- Is the comparison effective? (Yes, it communicates both the brevity and the beauty of human life.)
- In comparing life to a daffodil, is the poet saying human life is valuable or not valuable? (It is unique—"ne'er to be found again"—therefore of unlimited value.)

Departure Points

Art

- Have the students add "To Daffodils" to their time lines.

Writing

- Have the students write some similes or metaphors based on objects around them to describe human life. If you wish, these can be developed into poems.

Reading

- Encourage readings of other "carpe diem" poets. Discuss the expression "Gather ye rosebuds while ye may" as representative of the group's philosophy.

The Purpose of the *Spectator*/189 SPIL

Starting Points

In this brief selection from edition number ten of *The Spectator*, Joseph Addison sets down some of his reasons for producing his newspaper. Write on the board: *Pepys' Diary*, *The Pilgrim's Progress* by John Bunyan, *Gulliver's Travels* by Jonathan Swift, Samuel Johnson, James Boswell. Have the students contribute what they know about these writers and their work. Note that this period in English literature was known as the Age of Reason and that writers tended to write satire, criticism, and reasoned arguments rather than emotional or imaginative material. Have the students read the selection to find out why Addison published his newspaper.

Talking Points

- What does Addison seem to regard as his great “mission” to the people of London and Westminster? In what way would he like to compare himself with the great philosopher Socrates? (He has made philosophy more attainable for the common person, just as Socrates brought it to earth from the sphere of the angels.)
- Do you think there really were people in Addison's time who did not “know what to talk of till about twelve o'clock in the morning”? Why does Addison say this of them? What does he urge such people to do? (They probably didn't talk of the “educated” things he thought they should speak of. He urges them to read his paper with their morning snack.)
- What promise does Addison make? (He promises to stop printing the paper if he is unable to maintain the level at which he began.)
- What kind of criticism and mockery does Addison expect for his efforts? (He expects that people will remind him of his promise each time they personally disagree with his work or want to create a joke at his expense.)
- After reading the excerpt from Addison's paper and noting his use of language, do you think he is capable of doing what he says? (Answers will vary.)

Departure Points

Art

- Have the students add *The Spectator* to their time lines.

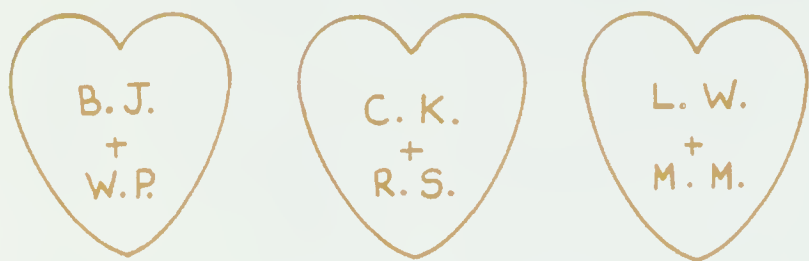
Speaking/Listening

- Have the students bring in copies of local, community, and ethnic newspapers. Encourage them to tell the class what they believe to be the aims of the paper, supporting their comments with material from it.
- If possible, invite a newspaper editor to speak to the students, reflecting on Addison's aims and describing the aims of his or her paper.

How Do I Love Thee?/191 SPIL

Starting Points

In this classic poem from the Victorian period of English literature, Elizabeth Barrett expresses her deep and abiding love for Robert Browning, her husband and fellow poet. Note that the nineteenth century was the period of the Romantic poets, when writers moved away from the type of writing done in the eighteenth century and began expressing their feelings again. Draw several hearts on the board, inscribing them with the initials of couples the students know. Some of these might be pairs of students who are generally known to be “going together.”



Have the students guess who the couples are. Then point out that there are some couples who are famous around the world—because they appear in famous works of literature, are members of royal families, and so on. Have the students read the introduction to the selection. Invite them to suggest the names of other famous couples. Jot these down on the board. Then tell the students that Elizabeth Barrett and Robert Browning are a famous couple of the 1800s. Explain that both were poets. Elizabeth was a partial invalid whose father strongly opposed her romance with Robert Browning. However, in 1846, the two were married and left England to live in Italy. As the students read the poem, have them notice how Elizabeth expresses her feelings for Robert.

Talking Points

- Point out that the poet begins with a question addressed to Robert: “How do I love thee?” She then goes on to tell of the different “ways” in which she loves. If you wish, have volunteers read these aloud, in turn. (Each begins “I love thee.”)
- Guide the students as necessary in grasping the meaning of the lines:

“I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.”

These lines might be paraphrased as follows:

I love you to the full capacity that my heart—or innermost being—is capable of, when groping in its private invisible way for the meaning of life and for God’s favor, or blessing.

Elicit that from these lines we may conclude that Elizabeth Barrett Browning was a sensitive person who probably spent a lot of time thinking about philosophical and religious matters. We may gather that she was more of an introvert than an extrovert.

- Invite the students to share their personal reactions to the poem. Some may regard it as “old-fashioned,” “too sensitive,” “difficult,” and so on. However, encourage them to consider also the viewpoint of those who regard it as a great love lyric. Some reasons for calling it “great” may include:
 - the beauty and simplicity of the language
 - the depth of feeling evident in the poem,
 - the pictures the poet creates in our minds; for example, “by sun and candlelight,” “my lost saints,”
 - the presentation of high ideals for romantic love.

Skill Points

Use with the section Learning to Develop Writing Formats–Sonnet (SPIL, p. 192)

Writing: Learning to Develop Writing Formats–Sonnet

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing—the sonnet

- Have the students reread “How Do I Love Thee?” from the viewpoint of poetic style. Also, have them compare it with “One Day I Wrote Her Name,” on SPIL page 186.
- Elicit the fact that both poems have fourteen lines. Both are sonnets. Tell the students that the sonnet form of poetry came to England from Italy during the 1500s. There it was adapted by William Shakespeare and Edmund Spenser, each of whom developed a sonnet form of his own. You may wish to mention that the Shakespearean sonnet, which rhymes ABAB CDCD EFEF GG, has become known as the standard English form.
- Guide the students in working out the rhyme scheme of “How Do I Love Thee?” (ABBA ABBA CDCDCD). Elicit the fact that some pairs of words (“ways–Grace,” “use–loose”) do not rhyme exactly. This “less than exact” type of rhyme is called *assonance*. Also, tell the students that Elizabeth Barrett Browning wrote in the Italian sonnet form, which she revived in the 1800s.
- Guide the students as necessary in understanding Elizabeth Barrett Browning’s comparisons:

“I love thee freely, as men strive for Right.”
(I am generous in my love, holding nothing back, in the same way as people fight for what they believe to be right or just.)

“I love thee purely, as they turn from Praise.”
(My love is genuine—not mixed with anything else, such as hidden motives. In this way I am like people who do something admirable or noteworthy for its own sake—not for the sake of praise from other people)
- Point out that comparisons using the word *like* or *as* are known as *similes*.
- Use the Activity on page 192 of SPIL.

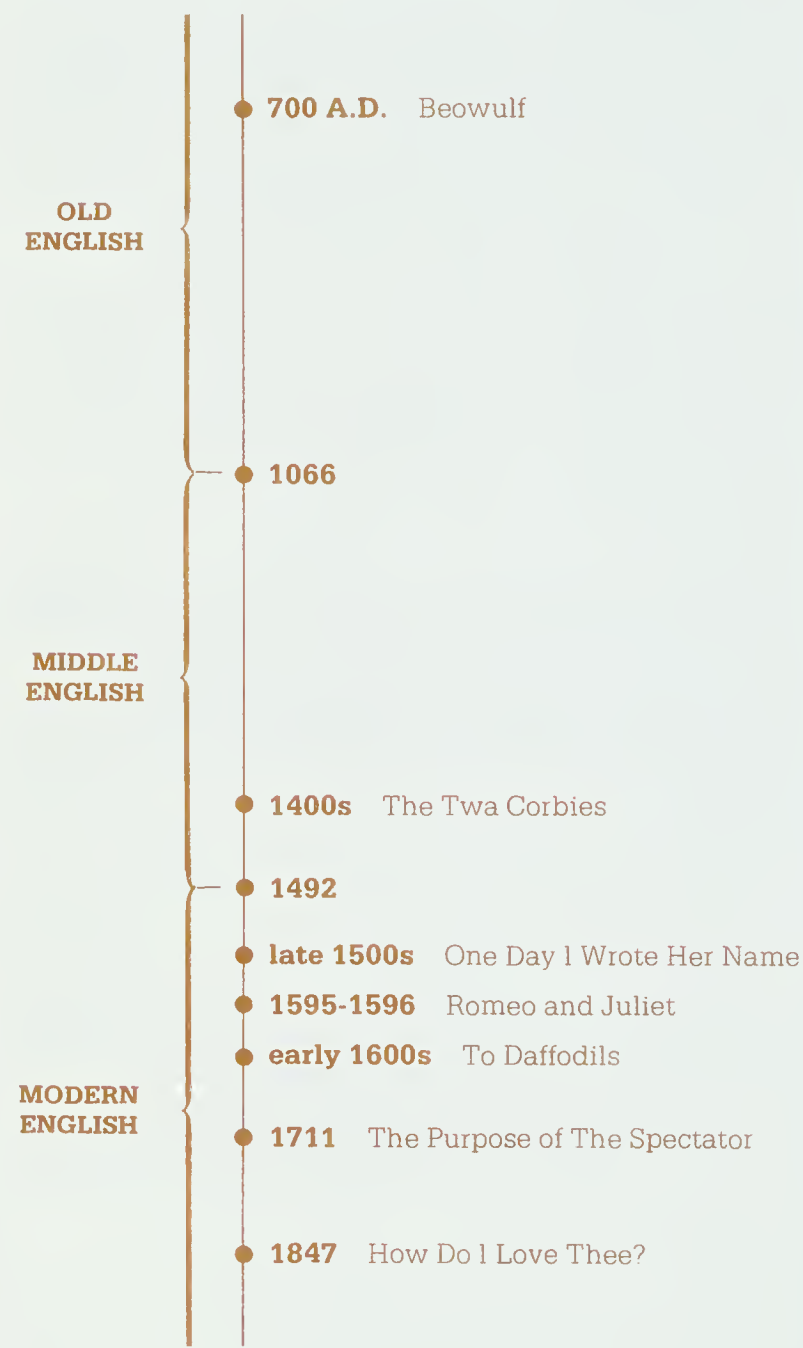
Departure Points

Writing

- The following activities complete the mini-unit. Have the students work individually or in pairs on as many as you feel are beneficial.
- Write a modern dialogue based on the dialogue between Romeo and Juliet. How would you express the ideas and feelings they express?
- Pretend you are a modern-day newspaper publisher. Write a paragraph telling what your purpose is in publishing, and another one describing your intended audience.
- Use “The Twa Corbies” as a model for a poem in which two kittens discuss eating a goldfish.
- Look at the pairs of names mentioned in the introduction to “How Do I Love Thee?” What other famous couples—from the past or present—can you think of? Do any of them give you an idea for a poem of your own? What about: Lauren Bacall and Humphrey Bogart; John Travolta and Olivia Newton-John?
- Write a poem about love, based on a famous couple or another starting point of your own. Try to include at least one simile. Use whatever poetic form seems natural for your subject. You may wish to try the challenge of writing a sonnet. If so, use either “One Day I Wrote Her Name” or “How Do I Love Thee?” as a model.

Art

- Have the students add Elizabeth Barrett Browning’s poem “How Do I Love Thee?” (1847) to their time lines of English language and literature; also the names of other poets whose work they have come across in this mini-unit.
- Guide the students in continuing their time lines, which may now resemble the following:



Reading

- Some students may wish to read more poetry by Elizabeth Barrett Browning. They might look for her poems in student anthologies, or browse through a copy of *Sonnets from the Portuguese*, if this book is available.
- Students might also read poems by Robert Browning; for example, “Home-Thoughts from Abroad,” “Nay but you,” “The Pied Piper of Hamelin.”

Research

- Interested students might find out more about the lives of Elizabeth Barrett and Robert Browning.

The Making of Frankenstein/350 SPIR



Starting Points

This selection introduces the genre of horror stories by describing how Mary Shelley was inspired to write about Frankenstein's monster. Write some horror movie titles on the board, such as:

The Mummy

The Shining

Dr. Blood's Coffin

The Exorcist

Ask the students if they enjoy this type of movie. Encourage them to add and describe other such movies and to discuss our fascination with the genre. Why do we enjoy being frightened? How would our reaction to a book or a movie compare with our probable reaction to the actual occurrence of some of these incidents? Focus the discussion on what the students believe makes a really effective horror story. Record their criteria on the board. Tell them they are about to read how one of the world's most famous monsters, the one created by Frankenstein, came into being. Suggest that they read to see if the criteria Mary Shelley employed in developing her own horror story are similar to their own. (Point out to the students that the monster only later became known as "Frankenstein." Actually, it was the scientist who created him who was named Frankenstein.)

Talking Points

- What kind of person was Mary Shelley as a child? What influence did her childhood have on her later life? (Shelley was an imaginative, inventive child who seemed quite impressionable—she wrote stories and apparently kept herself occupied in an environment she later recalls as "blank and dreary," one which stayed vividly in her memory.)
- What combination of circumstances contributed to Shelley's creation of the Frankenstein monster? (Her husband was urging her to make some literary contribution; she visited Switzerland and spent a great deal of time with Lord Byron; the summer was very wet, forcing indoor activities; the group read ghost stories; Lord Byron proposed that they each write a ghost story; Shelley listened to discussions about the principle of physical life; she went to bed immediately afterwards when her imagination had been stimulated.)
- How effective is Shelley's description of her initial conception of the monster? What feelings does it arouse in you? (The description is effective because of the vivid language used: "pale student," "questionable arts," "thing," "horrible manlike creation," "uneasy, half-vital motion," "frightful," "odious work," "horror-stricken," "dead matter," "silence of the grave," "quench," "terrible corpse," "horrid thing," "yellow, watery, but speculative eyes.")
- Use the To think about on page 354 of the student text. (Depending on the type of writing the author is doing, imagination can be of little or considerable importance. As a child, Mary Shelley kept her imagination separate from her writing, taking personal enjoyment from it but seeing it as a thing apart from her writing. Only when she created *Frankenstein* did she bring her writing and her imagination together. The influence of Shelley's imagination can be seen in her vivid childhood imaginings and the details of landscape that remained with her; in her suggestibility to what she heard around her; in the way she was able to take the speculations she heard and turn them into the story of the Frankenstein monster.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of personal experience
locate specific information by reading to
determine author's point of view

- Have the students discuss the story of Frankenstein's monster, making sure that they realize that the monster did not set out to terrorize the community but was driven to it out of fear and ignorance.
- Have those who have read or seen the story discuss its effects on them.
- Recall the criteria for an effective horror story which the students established in the Starting Points. Does the Frankenstein story meet their criteria? For those who haven't seen it, does Mary Shelley's description of her monster meet their criteria?
- Have them reread the part of the selection starting "I busied myself to think of a story," in which Mary Shelley gives her criteria for an effective horror story. As a result, do they wish to change or add to their own criteria?
- Have them reread Mary Shelley's account of her reaction to the monster she has created. How does it compare with their own experiences after reading a horror story or seeing a horror movie?

Departure Points

Reading

- Have copies of *Frankenstein* by Mary Shelley available for the students to read.

Writing

- Encourage the students to bring in their own favorite horror stories. They should attach to it a brief report telling why they think it is an effective horror story.
- Use the To do on page 354 of the student text. Interested students can continue their stories.

Viewing/Listening/Speaking

- If possible, obtain a copy of the film based on Mary Shelley's book. You might involve the students in writing to your local TV station requesting showings of *Frankenstein* and related movies. Have any seen *The Bride of Frankenstein*? How does it compare with the original Frankenstein story? How many saw the 1970s remake?
- Have oral readings or tellings of horror stories with whatever sound effects the students can find. Darken the room to provide a "spooky" atmosphere.

Drama

- The students might like to dramatize one of their own completed horror stories.

The Young Ravens That Call upon Him/193 SPIL

Starting Points

This short story describes the attempts of a pair of starving eagles to feed their young, and the effective but heart-rending solution to their problem. Write one or both of the following quotations on the board:

“Who provideth for the raven his food? when his young ones cry unto God, they wander for lack of meat.” (Job 38:41, King James Bible)

“He giveth to the beast his food, and to the young ravens which cry. (Psalm 147:9, King James Bible)

Have the students look at the title of the selection in the student textbook, and speculate about how it relates to the scriptural quotations. Then have them read the introduction. As they read the short story, have them watch for conflict between opposing forces.

Talking Points

- What problems and adverse conditions are the eagles facing in the first part of the story? (The eagles are fighting against hunger and the conditions that have made food hard to find—lack of fish, absence of the usual supply of rabbits. To try to solve their problems, the adult eagles hunt tirelessly. The mother grapples with a lake trout, which proves to be too powerful for her.)
- After reading the first half of the story, did you hope the eagles would find food? (Probably most did.) What were the concerns and feelings of the ewe? (loneliness, apprehension, concern for the safety of her newborn lamb, boldness in trying to care for the lamb, tenderness, anger at any threat to the lamb, pride in her offspring) Did reading about the ewe and lamb make you change your mind and feel less sympathetic toward the eagles? (Probably yes in some cases; when we read about the ewe and lamb, we begin to suspect the lamb will be the eagles’ prey.)
- What verbs are used to describe the brief but bitter encounter between the ewe and the eagle? (ewe—“wheeled,” “charged;” eagle—“fell upon the lamb,” “rose,” “soared away”) What verbs describe the ewe’s actions after her lamb is stolen? (“ran beneath,” “gazing upward,” “stumbling,” “wandered,” “calling for her lamb”)
- Students will vary in how early they were able to predict the ending. Some will have guessed as soon as the author mentions the ewe.
- How did the eagle parents show their love for their offspring? (hunted for food for them, denied themselves in order to feed the young) The feelings attributed to the ewe—and her actions—impress us strongly with her love for the lamb.

Skill Points

Use with the section Learning to Develop Writing Formats–Short Story (SPIL, p. 198)

Writing: Learning to Develop Writing Formats–Short Story

The key writing skill presented in this selection is as follows:

identify and understand the characteristics of different forms of writing–the short story

- Discuss with the students the series of events presented in the story, noting that the author has probably considered a number of possibilities and presented the events in the most suspenseful way.
- Note that the author is successful only if the reader is unable to stop reading before the story ends. Note that “I couldn’t put it down” is one way of describing a good book.
- Briefly discuss suspense and conflict in a short story, as outlined in the student textbook. Ask the students which kinds of conflict they found in “The Young Ravens That Call upon Him.” (The characters struggle against nature–the eagles contend with poor hunting conditions; the ewe mentally struggles against the many dangers of being alone with the lamb in the open pasture. The male eagle and the ewe struggle physically, although this struggle is very brief. It could perhaps be said that the ewe struggles with herself, trying to overcome her natural timidity for the sake of her lamb.)
- Have the students bring in examples of short stories in which the other types of conflict occur. Discuss.

Departure Points

Writing

- Use the Activity on page 198 of SPIL. Guide the students in choosing incidents and situations from nature as starting points for their own short stories. Some may wish to carry out their brainstorming of ideas in groups rather than individually. Have them complete their stories.

Art

- Have the students add the short story “The Young Ravens That Call upon Him” to their time lines of English language and literature (early 1900s).

Reading

- Other outstanding short stories they may wish to read are: “The Wild Goat’s Kid” and “The Blackbird” by Liam O’Flaherty (similar in theme and tone to the wildlife short stories of Sir Charles G. D. Roberts); “The Sire de Maletroit’s Door” by Robert Louis Stevenson; “Rikki-tikki-tavi” by Rudyard Kipling; “That Yellow Prairie Sky” by Robert Kroetsch; “The Enemy” by Pearl Buck.

The Wreck of the *Edmund Fitzgerald*/200 SPIL

Starting Points

This selection provides an opportunity for students to see how a short story can be told in the form of a ballad. Have a recording of the song available and play it as the students listen. Have one of them tell the story after they have heard the song once or twice. Invite them to read the ballad in their textbooks, noting the way the story is developed.

Talking Points

- What is the effect of the first four lines? Do you expect the story to be a sad or a happy one? (sad—"The lake, it is said, never gives up her dead"; this beginning gives the reader a feeling of impending disaster.)
- Are your feelings confirmed by the next four lines? If so, why do you read on? (yes—"That good ship and true was a bone to be chewed"; probably we read on because of a natural fascination for disaster—we want to know just what happened and how it happened.)
- What is the effect of the constant reference to time—dawn, afternoon, supertime, seven p.m.? (It shows powerfully the encroachment of the storm and the crew's utter helplessness in the face of it.)
- Does the poem tell you exactly what the fate of the crew was? (No—"They might have split up or they might have capsized;/They might have broke deep and took water.")
- Use the To think about on page 201 of the student text. The series of events in the ballad is as follows: the *Edmund Fitzgerald* is crossing Lake Superior from a mill in Wisconsin; the storm begins at night, worsens by morning, with freezing rain and hurricane winds by afternoon; main hatchway caves in at 7 p.m.; captain wires ship is taking in water; ship's lights go out; searchers sent out; service held for crew in Maritime Sailors' Cathedral. The time expressions (e.g. dawn, supertime) mark the progression of the storm. Lightfoot describes the *Edmund Fitzgerald* as a "good ship and true," "the pride of the American side"; it is a large ship, "bigger than most freighters," which can hold 26 000 tonnes more than its own weight. This description at the beginning of the ballad gives sharp contrast to the ship's fate—"a bone to be chewed"—and emphasizes the awesome power of "the gales of November." The portion of the ballad beginning "Does anyone know..." stresses the helplessness of the crew as they meet their fate.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

identify and understand the structure of different forms of narration—the ballad
gain literal and inferential comprehension of sequence

- Have the students jot down in point form the story of the *Edmund Fitzgerald*. Note that a ballad is a poem that tells a story.
- Discuss the beginning of the ballad. What conflict is set up in the first eight lines? How effective is it in making the reader want to read on?
- Point out that the basic events of the story take place in a particular order. Trace them on the board, using the time references in the poem. Ask the students what they hope or fear will happen as the events of the story unfold. Is there any indication that the storm is slackening? increasing?
- Have the students chart the events of the story, showing the conflict, climax, and the resolution. Through discussion elicit the fact that the story itself is like a storm, the resolution being the aftermath in which the storm's destruction must be cleared away.

Departure Points

Writing

- Have the students complete the Activity on page 201 of the student text. Some students may wish to set their ballads to music and record them on tape.

Speaking/Listening

- Encourage the students to bring in ballads, which have already been recorded, to share with the class.

The Drawer/355

The Son/356 SPIR

Starting Points

These poems each portray the grief of a son over the loss of his father in a war. Bring to class two or three boxes, each containing a group of articles to represent a person, for example:

- a lace handkerchief, a letter written in a delicate hand, an old-fashioned fan, a pressed rose
- a pipe, several fish hooks, a worn leather wallet, tickets to a hockey game
- notes from a business meeting, a pocket calculator, a library card, snapshot of a young child
- a draft card, a khaki hat, clippings about an ongoing war

Try to include at least one set of items to represent a person in the armed forces. Show the collections of items to the students. Invite them to speculate on the type of person represented by each collection. Comment especially on the collection of items representing the person who is involved in a war. Then have the students read the introduction to the group of poems. As they read the poems, have them note how each portrays the effects of war on families.

Talking Points

- What items represented the father in the poem “The Drawer”? (khaki lanyard—rope used to fasten rigging on a ship, or in firing certain kinds of cannon; crushed handkerchief, twelve cigarettes, copying pencil)
- How did the father in “The Drawer” die? (He was killed by a misfired shell.)
- What items represented the mother in the poem “The Drawer”? (crocodile handbag, letters, brooch, small green jar) How did the mother die? (of a medical condition called cirrhosis)
- What item in a box brings back memories for the son in the poem “The Son”? (a letter telling of the father’s love and cancelled leave)
- What is the mood of both “The Drawer” and “The Son”? (wistful, sad, sombre, loving)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- appreciate and understand elements of the author’s craft
- appreciate, understand, and respond to picturesque language

- Invite the students to skim the poems again, watching for rhyming words, a definite rhythm, and uniformity of line length. Elicit the fact that the poems generally lack these characteristics. Tell the students that “The Drawer” and “The Son” are written in *free style verse*.
- Point out the various ways in which the poets break their sentences into lines. George Macbeth, for example, generally breaks in logical and expected ways.

“All that was in the bedside cupboard
And a small green jar she’d had for flowers.”
(new line beginning with conjunction *and*)

“My father’s were in an envelope:
A khaki lanyard, crushed handkerchief,”
(colon at the end of one line introduces list beginning in next line)

“Aged nine, aged nineteen, aged twenty-six,
Who had buried them both in a cardboard box.”
(new line beginning with relative pronoun *who*)
- Students may wish to experiment with ways of reading the poems aloud, noticing what new effects and shades of meaning are brought out when lines are broken in different ways and when different words are emphasized.
- Use the To do on page 356 in the student text. Encourage the students in their creative sharing of visual images from the poems.

from *The Moonstone*/357 SPIR



Departure Points

Art

- Students might make collections of objects that represent them personally. Remind them of the collections you displayed during the Starting Points activity, and also of the collections mentioned in the poem "The Drawer."
- Some students might make collections representing persons they admire.
- Some students might incorporate their collections of objects into mobiles or modern, free-form sculptures.

Viewing

- If some students are willing to volunteer to display their collections, others can view them and write a descriptive paragraph of the kind of person they feel these mementos represent. Students can identify themselves if they so desire.

Research/Speaking/Listening

- Have the students look for further poems on the subject of war. Have some presented orally in class and discuss their imagery and effectiveness.

Starting Points

In this excerpt from the classic detective novel the narrator finds himself the object of an ironic "frame-up." A certain Miss Rosanna Spearman has left posthumous clues indicating that he is a thief; the narrator himself discovers the clues that implicate him. Without telling the students what sort of names you are listing, write some or all of the following on the board:

Jane Marple
Violet Strange
Hercule Poirot
Father Brown
Lady Molly
Nick Carter
Nero Wolfe

Ask the students what all these people have in common. In what way are they all the same? If nobody is able to answer, add the following name:

Sherlock Holmes

By this time the students may be able to state that all the people you have listed are famous fictional detectives. Tell them that detective novels as we know them have only been written for about one hundred fifteen years. The author who wrote the first one, in 1868, was an Englishman by the name of Wilkie Collins. Have the students read the introduction to the selection in the student textbook. As they read the excerpt, have them compare its tone and style with that of more modern detective stories they know.

Talking Points

- Can you visualize the many steps the narrator had to go through, according to the memorandum? (Have a student actually pretend to go through the steps: “Go to the Shivering Sand . . . walk out on the South Spit,” and so on. Have other students prompt the one who is demonstrating by reading aloud the various steps, one after the other.)
- Why did the author—through Miss Rosanna Spearman—make the steps so complicated? (This probably adds to the mystery of the situation. It makes the narrator’s task more difficult. It creates suspense and even horror, especially when we learn that Miss Rosanna Spearman is dead and that the narrator fears her ghost may return to assist him.)
- Use the To think about on page 366 in the student text. Elicit the fact that the situation is ironic because the supposedly guilty person himself discovers the clue that “proves” he is guilty. Remind the students that Mr. Franklin is in fact innocent of the stealing of the Moonstone. Invite predictions as to what will happen next. (Perhaps Betteredge will see the clue, understand its meaning, and arrest Mr. Franklin. Perhaps Mr. Franklin will throw the nightshirt and box into the quicksand before Betteredge sees them. Perhaps the letter Mr. Franklin found will contain strange new information that changes the case completely.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

appreciate and understand elements of the author’s craft

- Point out that the author cunningly refers to a second implied story in this excerpt—the story of Miss Rosanna Spearman’s strange actions.
- Invite the students to skim the selection, making brief notes of everything they can find out about Rosanna Spearman—what she did, what sort of person she was, what her final fate was, and so on. Then invite the students to speculate on Rosanna Spearman’s motivations and *modus operandi*, or way of carrying out her plans. Why did Rosanna Spearman want to make Mr. Franklin appear guilty? Did she steal the Moonstone herself? Where did she get his nightshirt? How did she manage to smear it with the paint? Why did she kill herself?
- Use the To do on page 366 in the student textbook. Similarities between the writing styles of Charles Dickens and Wilkie Collins might include: leisurely pace, richness of vocabulary, strong characterization, a Victorian flavor.

Shakespeare Revises a Play/202 SPIL

Departure Points

Reading

- Have a copy of Wilkie Collins' *The Moonstone* available. Students will want to check their predictions regarding Miss Rosanna Spearman's motivations and *modus operandi*, and also regarding what happens after Mr. Franklin discovers the clue that makes him appear guilty. Interested students may want to read the whole novel. Tell them that the famous poet T.S. Eliot, a great admirer of Wilkie Collins, called *The Moonstone* "the first, the longest, and the best of detective novels."

Research

- Remind the students of the list of famous fictional detectives you wrote on the board during the Starting Points activity. Challenge them to find the names of the authors who created these characters and made them famous. They are as follows:

Jane Marple—Agatha Christie
 Violet Strange—Katherine Green
 Hercule Poirot—Agatha Christie
 Father Brown—G.K. Chesterton
 Lady Molly—Baroness Orczy
 Nick Carter—John Coryell and others
 Nero Wolfe—Rex Stout
 Sherlock Holmes—Sir Arthur Conan Doyle

Some students will wish to read stories involving the fictional detectives you have listed.

Speaking/Listening

- Students who have read stories about famous fictional detectives, as mentioned in the previous activity, might briefly share these with the class.
- You might challenge the students to pretend to actually "be" the detective they have read about. For example, a student might tell the story of the *Murder on the Orient Express* from the viewpoint of detective Hercule Poirot.

Writing

- Encourage those who wish to try writing their own "whodunit."

Starting Points

In this humorous play Pierre Berton speculates—freely and creatively—on the conversation that might have taken place at a production meeting for one of William Shakespeare's plays. If possible, have on hand a few books, pictures, and posters relating to William Shakespeare and his plays. Allow time for the students to examine these. Then discuss with them any exposure they have had to the writings of Shakespeare. Some may mention the short excerpt from the play *Romeo and Juliet* in SPIL, page 187. Some may have read parts of *Lamb's Tales from Shakespeare* or a similar book. Others may have attended a production of a Shakespearean play.

Ask the students if they think a great writer like Shakespeare ever had to revise his work. (We know he did because various versions of some Shakespearean plays exist.) Suppose somebody in Shakespeare's time told him they didn't like what he had written, and wanted him to revise it. How would the great playwright have felt? Have the students read the introduction to the selection in the student textbook. As they read the play, have them notice the humorous way in which Pierre Berton presents the subject of revision. Also, ask them to consider how believable the dialogue is.

Talking Points

- Elicit details that make the play seem modern. (the “Hollywood-style” titles of the people at the meeting—Executive Producer, Director, Script Editor, and so on; modern expressions such as “ten strike,” “production values,” “tremendous property,” “old sockeroo,” “segment of the market,” “sex and violence at the box office,” “marquees”) Ask the students when the author says the play takes place. (1602) Does he really expect us to believe this? (no) What details make the play appear to be taking place in Shakespeare’s time? (the setting at the Globe Theatre, London; reference to the years 1602 and 1591; reference to daggers, swords, Puritanism)
- Elicit the fact that the play is in a sense about the conflict between the high ideal of true creativity and art, and the more worldly consideration of how the public will react and whether they will pay to see the play. Students may be able to cite modern situations similar to this. (Perhaps a modern musician, who can write great symphonies or operas, finds himself or herself writing advertising commercials because they pay so much better. Perhaps a novelist who has written a literary masterpiece is asked to adapt it as a screenplay. In doing so he or she is influenced by “box office considerations” to downplay the fine characterization in the story in favor of chase sequences, fights, and other action to “grab” the viewers’ attention.)
- Students will vary in their evaluation of suggestions made by the Executive Producer and others in the play. Point out that some may seem unnecessarily sensational and even tasteless; for example, having the characters fight in the grave. However, this scene and others like it do exist in Shakespeare’s plays, and are generally regarded as great literature. You may wish to point out that, in practice, most authors strive for *balance* between talk and action in a story, between down-to-earth reality and sensationalism, between believability and fantasy, between high artistic ideals and commercial success.

Skill Points

Comprehension

The key comprehension skills presented in this selection are:

evaluate and judge ideas to determine humor
determine the author’s purpose in terms of language choice

- Have the students look through the play for examples of humor, recalling as one example the modern expressions discussed in the Talking Points. Draw out the fact that the author’s wild mixing of past and present is one of the most important ways in which he creates the humor. There is something innately ridiculous about Shakespeare at a Hollywood or Broadway production meeting. However, when we think twice about it, we realize that perhaps things weren’t so different back in the 1600s. People producing plays then probably did concern themselves with public acceptance and whether or not the play would be profitable.
- Have the students identify Shakespeare’s main concerns in the play. (“subtleties of character”; wants to have his play start slowly and build to a climax; is concerned about believability with respect to the ghost and Ophelia as a teen-ager; considers himself a true artist and wants to be respected and treated as such; feels the others are too fond of sex, violence, vulgarity) Also, ask the students to summarize the main concerns of the others. (“production values,” action, excitement, commercial success)

“Tell Them They Have to Read!”/205 SPIL

Departure Points

Reading

- Some students may wish to read the story of Hamlet in *Lamb's Tales from Shakespeare* or a similar simplified version. A few who are highly motivated may be able to read and appreciate excerpts from the Shakespearean play itself.
- Some students might appreciate another humorous look at Shakespeare's plays in *Twisted Tales from Shakespeare* by Richard Armour.

Drama

- An interested group of students might read Pierre Berton's play aloud, taking the various parts. Encourage them to put as much expression into their reading as they can.

Speaking/Listening

- Have a volunteer memorize Polonius' famous speech and deliver it to the class. Discussion of the moral principles it espouses could ensue.

Starting Points

In this interview, a teen-aged author talks about the experience of writing a prize-winning novel. Ask the students who their favorite author is. When several students have responded, ask them to think about the kinds of questions they would like to ask that author if they had the opportunity. List their questions on the board. Tell them they are going to read an interview with a teenager who wrote a novel. Suggest that they read the introduction to the selection and then read the selection to find out if the questions posed were similar to theirs and what they can learn about this young author's point of view.

Talking Points

- Did Jaylene adhere to the common rule: write about what you know? (Yes, she wrote about an adolescent experiencing common adolescent feelings.)
- Based on what you know of Jaylene's experience, at what point do you think a writer is satisfied with a piece of work? (It probably isn't until there have been many revisions that most writers feel satisfied—if they ever do. In Jaylene's case, she thought of “all kinds of things” after her story was submitted, including the fact that it was “stupid.”)
- Use the To think about on page 207 of the student text. (Jaylene had considered her character carefully—she knew what kind of person he was and how she felt his character should be communicated to the reader. When someone suggested she rewrite his thoughts, she refused acting according to her instinct which told her this was how the boy would express himself.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to

determine author's point of view

evaluate and judge ideas in terms of personal experience

- Write the following questions on the board (unless they were covered in the students' questions during the Starting Points): Where do authors get their ideas? Are characters based on real people? Is revision necessary? Is input from another person useful? How important is instinct in writing? Should a writer work in a certain place at a certain time? What advice should would-be writers follow?
- Have them look through the selection to find the answers Jaylene offers to the questions.
- Jaylene was told by her English teacher to give the three pieces of advice she offers. Have the students offer their opinions about the usefulness of the advice and whether or not Jaylene felt it was useful.
- Suggest that they recall their own writing experiences and compare them with Jaylene's. Encourage them to share their experiences and insights into story ideas, characters, and writing "strategies" that work for them. Point out that everyone has to find the method that works for him or her.

Departure Points

Viewing

- Discuss interview techniques, appropriate questions, then suggest that students watch a television interview. Have them discuss the types of questions that were asked (open-ended, eliciting interesting information) with a view to applying the techniques in their own interviews.

Listening/Speaking/Writing

- Use the Activity on page 207 of the student text.
- If there is a writer living in your area, encourage the students to invite him or her to the class for an informal visit. Have the class prepare "interview" questions ahead of time. Remind them to keep their questions open-ended.

Journey through a Shadow/367 SPIR



Starting Points

This selection by a seventeen-year-old student describes the initial meeting of two shy teen-agers. Ask the students what they find most difficult meeting someone for the first time. They can discuss meeting someone of any age level, but focus them eventually on initial encounters with peers. Write their remarks on the board. Have various students volunteer to describe how they might react during these difficult moments. Tell the students that the excerpt they are about to read describes the initial meeting of two teenagers. Have them read the introduction and then the selection to find out if the teenager's feelings and reactions seemed similar to their own.

Talking Points

- What feelings are apparent during the conversation between Jamie and Lianne? (strain, discomfort, shyness, pleasure, friendliness)
- It is natural for strangers to have some difficulty on first meeting, but why is the strain so pronounced in this situation? (The strain is partly due to the age of the young people; also, both are lonely people without friends, so the pressure on meeting a possible friend is even greater.)
- Is the ending of the excerpt a good one? (Yes, it makes the reader anticipate the evening meeting along with Jamie.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
evaluate and judge ideas in terms of personal experience

- Use the To think about on page 371 of the student text. (The author indicates that the two are in school; their conversation shows them to be high school rather than public school students. The excerpt shows Lianne to be athletic, shy, unpopular, fond of animals, eager for friendship; Jamie's character is similar, but he also displays a sense of humor and some insight. Both suffer from feelings of shyness, loneliness, embarrassment, and both feel pleasure and anticipation as a result of their conversation. The author presents these details in the conversation, the description of the characters' actions, and Jamie's thoughts.)
- Have the students comment on the dialogue. If they feel it sounds "dumb," note that therein lies its authenticity, for usually, people can't be "brilliant" when they feel shy and somewhat pressured.
- Have the students recall their remarks during the Starting Points activity, and weigh their own feelings and possible actions against those of Jamie and Lianne. Do they act "normally"?
- Use the To do on page 371 of the student text. Encourage the students to use what they have learned through this selection.

The Blind Boy/ SPIR

Departure Points

Viewing

- Select several television situation comedies and have the students watch them to see how characters are stereotyped in order for the writers to make the most of their thirty-minute time segment. Have them discuss what they learn about the character during the time period and how the information is presented.

Drama

- Have the students dramatize the excerpt. Encourage them also to improvise other feelings, reactions, and responses.

Reading

- Make available a copy of *Journey through a Shadow* by Jaylene Butchart.

Starting Points

This poem, written by a fifteen-year-old student, describes the delight of a young blind boy able to read through braille. Invite the students to tell the class briefly about their favorite books, stressing the idea that these are books they have really enjoyed and wouldn't have wanted to miss. Ask them to imagine how it might have felt to be blind before the braille alphabet was invented. Ask them to then imagine how a blind person must feel on learning braille and being able to share in the literature that sighted people enjoy. Have them listen as you read the poem to them.

Talking Points

- What is the seemingly strange situation presented in the first stanza? (A person without sight is sitting in a room where sight is the most crucial sense.)
- How do you know what the boy's feelings are? (He "enjoys" the book "alone, but happily.")
- What strange situation occurs in the third stanza? (The boy enjoys the book "while gazing to the ceiling"—a sighted person would be exhibiting boredom by gazing at the ceiling.)
- Why is the portion of the World Book that the boy is reading a "happy delightful part"? (Probably the act of reading is so pleasing to the boy that whatever he read he would find delightful.)
- What is the effect of the final four lines? (There is a feeling both of comfort and of triumph.)

Departure Points

Writing

- Have the students write a free-verse poem about an activity which they found challenging and were able to accomplish.

Reading

- This poem is printed in *Mysterious Special Sauce*, Pandora Poems by Canadian Students. Have a copy available for the class to enjoy.

VOCABULARY STRATEGIES/SPIR

The students should continue to use the strategies they have been practising during previous chapters in order to decode any of the following, or other words they find difficult in this chapter.

from "Mangos and Enchanted Forests"

- decipher (context)

from "The Joys of Reading"

- purblind (structural analysis/context)
- cipher (association/context)
- erudition (structural analysis/context)

from "An Adventure in Flight"

- labyrinth (dictionary)
- curvature (structural analysis)
- impeding (context)
- cleave (context)

from "The Making of Frankenstein"

- retrospection (structural analysis/context)

- confined (context/contrast)
- incessant (context)
- mortifying (context)
- odious (context)
- transient (structural analysis/context)
- speculative (structural analysis/contrast)

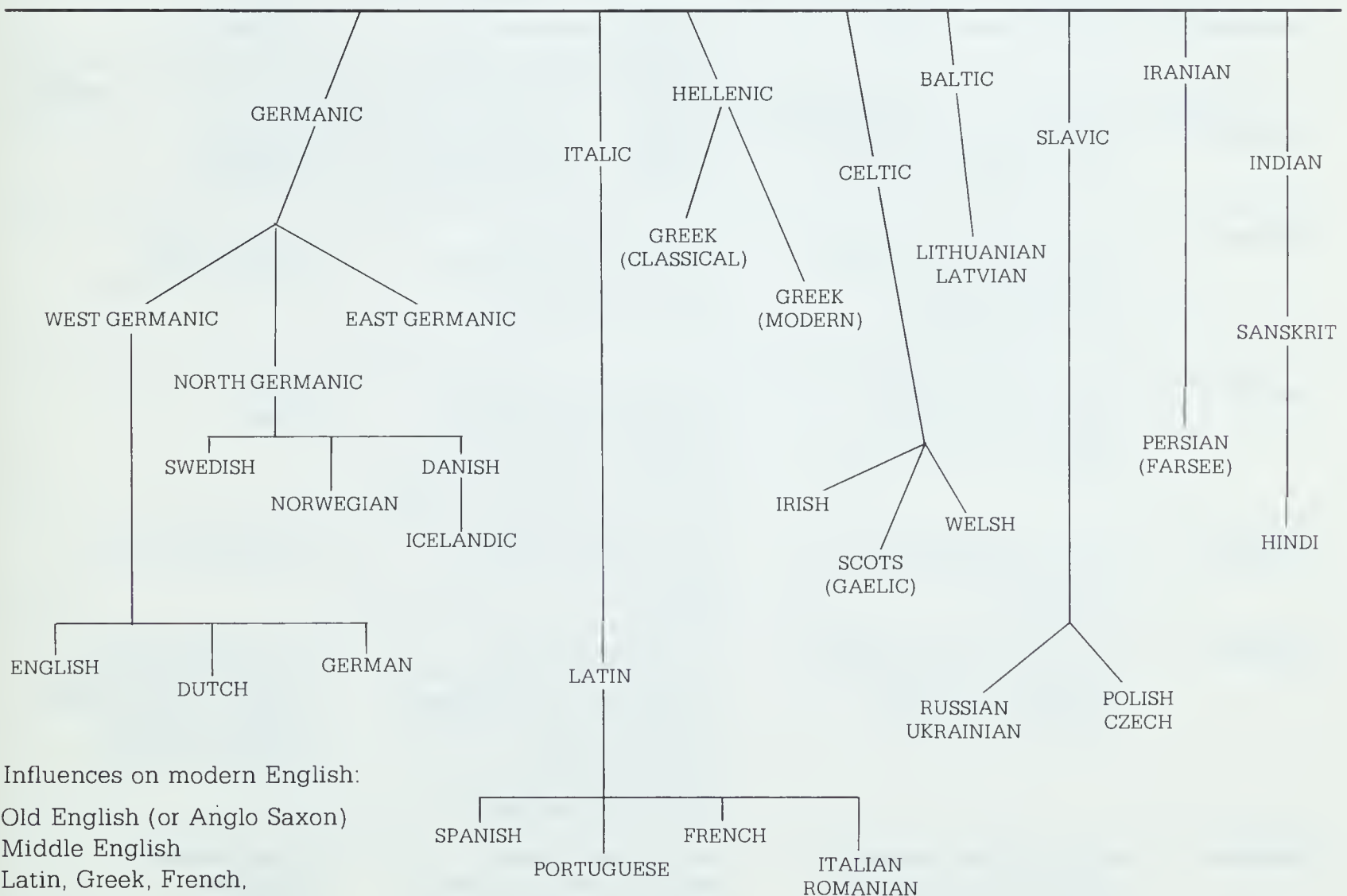
from *The Moonstone*

- fissure (context)
- reiteration (context)

This chapter presents an opportunity for the students to become more familiar with the history of the English language as well as its literature. They will find this information particularly useful when using the strategy of structural analysis.

The diagram below gives a simple picture of the way English developed, and its relationship to other languages.

INDO-EUROPEAN



Influences on modern English:

Old English (or Anglo Saxon)

Middle English

Latin, Greek, French,

German, etc.

Many of the literary terms listed below will have been encountered by the students. Each word's meaning is given, plus its derivation, and some spin-off, or associated words coming from the same root.

The derivation and the associated words can be discussed and the students encouraged to find other such words. Through knowledge of the words' derivations, they will come to understand their meanings much more clearly. Since it would be impossible to provide all possible definitions here, a list of undefined words follows this material. You may have the students work singly or in groups to find relevant information about those you select.

You can pique the students' interest in the subject by asking questions like these: What is a literate person? If we say that someone is illiterate, what do we mean? Is there a connection between the words "alliteration" and "literature"? Provide information about some or all of the following terms, encouraging students to add to the associated words, if possible.

Other literary terms the students might research are: alliteration, antagonist, autobiography, diary, drama, foreshadow, flashback, irony, meter, onomatopoeia, personification, prose, protagonist, stanza, symbol, verse.

WORD	MEANING	DERIVATION	ASSOCIATED WORDS
ballad	a short narrative poem in four-line stanzas, usually rhyming, often of folk origin, suitable for singing or reciting	from the Greek word "ballein" and Latin "ballare" (to dance); became "ballade" (Fr.) and "ballad" (Eng.)	balladry, balladier
biography	the story of someone's life	from the Greek words "bio," meaning "life" and "graphia" meaning "to write"	biographical, autobiography
character	a person, animal, or personified object, taking part in a story, poem, or play	from the Latin word "character," meaning a marking instrument or a brand	characterize, characteristic
climax	the action that brings about the resolution of the conflict, or the highest and most important point in the development of the action	from the Greek "klima," meaning an angle or slope upwards, and the Latin "clima," meaning a slope	climate, climatic, acclimate, clinic, decline, incline, recline
conflict	a struggle between two opposing forces, usually between the protagonist and the other(s)	from the Latin "conflictus," meaning to strike or clash together, and ("com" means together and "flictus" from the verb "flegere" means to strike)	inflict, deflect
dialogue	a conversation, usually in a play or novel involving two or more people	from the Greek "dialogos" meaning to converse, to talk together	monologue, catalogue
grammar	the study of the forms of words (semantics), their relationship to each other, and their arrangement in groups	from the Greek words "gramma" meaning the letters of the alphabet, and "tekhne," meaning one who is able to, or is skilled in—hence "grammatekhne," one who is able to handle language	One of the forms of the Greek word "gramma" is "graphein" whence we get telegraph, autograph, and writing material, graphite
literature	works considered valuable for their style, subject matter; a body of material written on a particular subject	from the Latin "littera" meaning a letter, also from the Latin "litteratura," the art of reading and writing	literate, illiterate, alliteration, obliterate

WORD	MEANING	DERIVATION	ASSOCIATED WORDS
metaphor	an expression in which a comparison is implied or suggested	from the Greek "metaphorikos," meaning to carry beyond	metaphorical
poetry	the expression of feeling or thought, in lines grouped in certain ways, sometimes involving rhyme and rhythm and repetition	from the Greek "poiein," to make	poem, poet, poetic, poesy
simile	a direct comparison, usually using "like" or "as"	from the Latin "simulare," to copy or imitate	same, similar, dissimilar, assemble
sonnet	a fourteen-line poem, usually of ten syllables per line; often divided into two sections of eight and six lines or three sections of four lines and a final couplet	from the Latin "sonare," to make a noise, sing, sound out	sonata, sonar, sonic, assonance, dissonance
suspense	a state of excitement or uncertainty that helps sustain interest	from the Latin "pendere," to hang and the prefix "sus," from or under, hence to hang from	pending, pendulum, impending, pension, ponder, appendix
theme	a statement of the main idea of a story, poem, play—sometimes the underlying truth, stated either directly or indirectly	from the Greek "thesis," a thing that is placed or laid down somewhere—a statement	thematic, thesaurus, treasure, synthetic

LEARNING TO REVISE/SPIL

Understanding how to edit/208

At the revision stage in their writing, students should be looking for specific ways to improve their work, aside from the way it sounds and technical revision. Since the major focus in this chapter has been on the short story, the focus in this revision is on conflict.

- Draw the students' attention to the diagram on page 208 of their SPIL text. Read the following to the students, having them jot down the order of events:

The eaglets stirred as the dawn broke. Their mother ruffled her feathers and stretched her wings as the first rays of the morning sun fingered the lofty nest. The male eagle was already alert, ready to pounce on the slightest movement in the grasses below. He raised himself to his full height, stretching his powerful neck toward the sun. With a harsh cry he took off in a whirring of wings. Soon he reappeared, a small squirming animal suspended from his beak.

- Have the students work in pairs to discuss where the conflict is in this passage. Bring out the fact that there is a definite order of events, but that no conflict takes place. If the story continued in this manner, it would be boring.
- Have the students examine in pairs the excerpt from *The Moonstone* on page 357 of the SPIR text, considering the following: What is the order of events? Is there conflict? Between whom does the conflict exist? How is it built up? Note the question that should always be asked when conflict is considered: Does it make you want to read on?
- Have the students complete the Activity on page 208 of the student text.

Understanding how to craft effective sentences/209

- The students should be able to work through the material in the text with little difficulty.
- One problem they might encounter in working with cumulative sentences is in adding too many details. This may be too subtle for them to grasp. What they and their partners can watch for, however, is that the details added to each basic sentence do add something new and relevant.
- This unit provides a number of fine examples of the cumulative sentence. Suggest that students watch for such sentences, noting the information and effect of the details.
- Have them look at their own writing to see if they could use the cumulative sentence technique in some instances.

SUMMARY/SPIL

- The SPIL "Summary" (page 211) provides a brief recap of the major language tasks and writing models which the students have encountered throughout the chapter. It then presents ideas for extension of the knowledge and skills that have been acquired, and for the publication of student writing.
- Have the students read the section entitled "In this chapter you have" and have them orally summarize what they have explored and learned.
- Under the section beginning "Will you," discuss the possibilities for carrying out the four suggestions. Perhaps a wide selection of anthologies from the library might furnish examples of various kinds of literature for the students to examine and use as inspiration for their own writing.
- The section beginning "Could you" provides opportunities for the students to communicate with professionals working in the field of literature and writing outside the school setting. Try to provide the names of suitable librarians or authors with whom the students might speak. Also, provide suggestions regarding newspapers or magazines to which they could write about their favorite books. Many newspapers and magazines—both for young readers and adults—have a young people's page in which they regularly publish student-written letters. If possible, bring a few examples of such letters to class.

CULMINATING THE THEME/SPIR

- Write the following headings on the board:
 Beginnings of English Literature—before 1492
 Elizabethan Period—1492-1616
 Puritan Period—1603-1660
 Classical Period—1660-1744
 Transition from Classical to Romantic Period—
 1744-1798
 Romantic Period—1798-1832
 Victorian Period—1832-1892
 Recent Literature—1892-
- Have the students share what they know about any or all of these periods of English literature. For example, from their studies in history, students may be able to tell something about: the reign of Queen Elizabeth I (during the Elizabethan Period); the Puritan movement in England (Puritan Period); the reign of Queen Victoria (during the Victorian Period).
- Invite the students to classify as many of the SPIR and SPIL selections as they can according to historical period. Point out that dates of writing are given in the student textbook introductions for many of the selections. A group of students might make a chart showing how selections fit into the various periods. Other groups or individuals might do further research on periods of particular interest.

EVALUATING THE THEME/SPIR

- The "Summary Activity" (SPIR, page 373) focusses on evaluating the outstanding features and literary significance of the selections read. The students are invited to make a set of bookmarks, one for each selection. The written comments on their bookmarks may be similar to the following:
 "Mangos and Enchanted Forests"—This selection made me want to read some of the books mentioned, especially *The Adventures of Don Quixote*, which my cousin also told me about.
 "The Joys of Reading"—Joe is an interesting character in this selection. He is uneducated, but proud and funny.
 "An Adventure in Flight"—I was impressed with the language of this selection because it was rich and dignified, but also simple and direct.
 "Musée des Beaux Arts"—At first I disagreed with the poet's viewpoint but later had to admit he is probably right.
 "Aerial Bombardment"—It is interesting to notice that this poem is based on "Musée des Beaux Arts," which is based on Brueghel's painting, which is based on the Greek myth about Icarus.
 "In the Moon of Strawberries"—No matter how much the world changes, some things stay the same, like the feeling of being in love.
 "That Woman beneath the Sea"—How could the native poet say so much in so few words?
 "The Making of Frankenstein"—This is a good model for building suspense in a story.
 "The Drawer"—This poem made me realize how personal possessions can represent character.
 "The Son"—The poem appealed to different senses: sight, touch, hearing.
 from *The Moonstone*—A lot of current TV shows are about crime and detection. It is interesting to notice that *The Moonstone* was an early forerunner of this kind of story.

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